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# American Art News

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## EXHIBITIONS

Calendar of New York Exhibitions. See Page 2.  
IN THE GALLERIES.

### New York.

**Blakeslee Gallery, 358 Fifth Avenue**—Early English, Italian and Flemish paintings.  
**Julius Böhler, 34 West 54 St.**—Works of art. Old paintings.  
**Bonaventure Galleries, 601 Fifth Ave.**—Rare books and fine bindings, old engravings and art objects. Choice paintings.  
**Canessa Gallery, 479 Fifth Avenue**—Antique works of art.  
**C. J. Charles, 718 Fifth Avenue**—Works of art.  
**Cottier Galleries, 3 East 40th Street**—Representative paintings, art objects and decorations.  
**C. J. Dearden, 7 East 41 St.**—Old chairs.  
**E. Dreyfous, 582 Fifth Ave.**—Antique and modern works of art.  
**Durand-Ruel Galleries, 5 West 36th Street**—Ancient and modern paintings.  
**Duven Brothers, 302 Fifth Avenue**—Works of art.  
**Ehrich Galleries, 463 Fifth Avenue**—Permanent exhibition of Old Masters.  
**V. G. Fischer Gallery, 467 Fifth Avenue**—Selected old masters.  
**The Folsom Galleries, 396 Fifth Avenue**—Selected paintings and art objects.  
**P. W. French & Co., 6 East 56 St.**—Rare antique tapestries, furniture, embroideries, art objects.  
**Gimpel and Wildenstein Galleries, 636 Fifth Avenue**—High-class old paintings and works of art.  
**J. & S. Goldschmidt, 580 Fifth Avenue**—Old works of art.  
**E. M. Hodgkins, 630 Fifth Ave.**—Works of art. Drawings and pictures.  
**Katz Galleries, 103 West 74 St.**—Paintings, etchings, engravings. Special agents for Rookwood potteries.  
**Kelekian Galleries, 709 Fifth Avenue**—Velvets, brocades, embroideries, rugs, potteries and antique jewelry.  
**Kleinberger Galleries, 12 West 40th St.**—Old Masters.  
**Knoedler Galleries, 556 Fifth Avenue**—Old and modern paintings of all schools. Early English mezzo-tints and sporting prints.  
**Kouchakji Frères, 7 East 41 St.**—Rakka, Persian and Babylonian pottery, rugs.  
**Kraemer Gallery, 16 West 55 St.**—Old painting of the French and English schools.  
**Macbeth Galleries, 450 Fifth Avenue**—Paintings by American artists.  
**E. Milch, 939 Madison Ave.**—American paintings, rare etchings and mezzotints.  
**Montross Gallery, 550 Fifth Avenue**—Selected American paintings. Early Chinese paintings.  
**Moulton & Ricketts, 537 Fifth Ave.**—American and foreign paintings. Original etchings.  
**Frank Partridge, 741 Fifth Ave.**—Antique furniture. Chinese porcelains.  
**Powell Gallery, 983 Sixth Ave.**—Fifth annual Thumbbox show.  
**Lewis & Simmons, 581 Fifth Ave.**—Rare objects of art and old masters.  
**Louis Ralston, 567 Fifth Avenue**—High class paintings by early English and Barbizon masters.  
**Henry Reinhardt, 565 Fifth Avenue**—Old and modern paintings.  
**Scott & Fowles, 590 Fifth Avenue**—High-class examples of the Barbizon, Dutch and early English schools.  
**Rudolf Seckel, 31 East 12 St.**—Rare old etchings, engravings and mezzotints.  
**Seligmann & Co., 7 West 36th Street**—Genuine Works of Art.  
**Steinmeyer & Sons, 34 West 54 St.**—High-class old paintings.  
**H. Van Slochem, 477 Fifth Avenue**—Old Masters.  
**H. O. Watson & Co., 601 Fifth Ave.**—Works of art. Period furniture.  
**Yamanaka & Co., 254 Fifth Avenue**—Things Japanese and Chinese.

**Boston.**  
**Vose Galleries**—Early English and modern paintings (Foreign and American).

**Chicago.**  
**Moulton & Ricketts**—American and foreign paintings. Original etchings.  
**Henry Reinhardt**—Old and modern paintings.  
**Albert Roullier**—Rare engravings and etchings.

**Hague.**  
**Theo. Neuhuys**—Modern Dutch paintings.

### Germany.

**Julius Bohler, Munich**—Works of art. High-class old paintings.  
**Galerie Heinemann, Munich**—High-class paintings of German, Old English and Barbizon Schools.  
**J. & S. Goldschmidt, Frankfurt**—High-class antiquities.  
**G. von Mallmann Galleries, Berlin**—High-class old paintings and drawings.  
**Dr. Jacob Hirsch, Munich**—Greek and Roman antiquities and numismatics.

### London.

**P. & D. Colnaghi & Obach**—Paintings, drawings and engravings by old masters.  
**James Connell & Sons**—Original etchings.  
**Dowdeswell Gallery**—Old paintings.  
**R. Gutekunst**—Original engravings and etchings.  
**E. M. Hodgkins**—Works of art.  
**Knoedler Galleries**—Old Masters of Dutch and English schools.  
**Lewis & Simmons**—Objects of art and old masters.  
**Netherlands Gallery**—Old masters.  
**Wm. B. Paterson**—Pictures old and modern.  
**Persian Art Gallery, Ltd.**—Miniatures, MS., bronzes, textiles, pottery, etc.  
**Sabin Galleries**—Pictures, engravings, rare books, autographs, etc.  
**Sackville Gallery**—Old Masters.

### WIDENER'S BOUCHER ROOM.

The plans for a magnificent Villa at Newport, made by the late George D. Widener, of Philadelphia, and which were abandoned for a time, following his loss on the Titanic last April, have, it is reported on good authority, been now taken up by his widow and active work upon the Villa will soon be begun.

The plans, which have been made by a firm of Phila. architects, call for what will undoubtedly be the most costly and beautiful residence of the kind in America, if not in the world.

The chief artistic feature of the Villa will be a so-called Boucher room, to be furnished with old furniture, the tapestry covers in Aubusson, after original designs by Boucher, while the walls will be fitted with panels painted by the great French decorative master. This furniture and the panels were secured for Mrs. Widener by a prominent international art firm, and it is reported that the total cost of the Bou-

### ART EXPERTS NOT INFALLIBLE.

Great interest is attached to a letter in the current issue of the "Kunst-chronik" from Dr. A. Bredius, art expert and former museum director, wherein he admits that he had erred in his belief that the picture, "Head of a Young Man," by Rembrandt, was a forgery. This picture was purchased by Mr. Sedelmeyer, the well-known connoisseur of Paris, at the Consul Weber sale, at which time its authenticity was questioned by Dr. Bredius. Feeling secure in his judgment that the picture was by Rembrandt, Mr. Sedelmeyer made a most novel wager with Dr. Bredius as to the validity of the canvas, which was as follows: That the picture should be submitted to the well-known "expert," Dr. Hauser of Berlin, and that if Dr. Hauser supported Dr. Bredius in his arguments against its authenticity, he (Sedelmeyer) would pay the sum of \$30,000 in equal proportions to three museums of Holland, but that if Dr. Hauser pronounced the picture a genuine work of Rembrandt, Dr. Bredius should pay \$3,000 to the Louvre. As Dr. Hauser pronounced the work a Rembrandt, the \$3,000 was presented to the Société des Amis du Louvre.

Dr. Bredius, in his letter, gives the following reasons for changing his opinion as to the validity of the work:

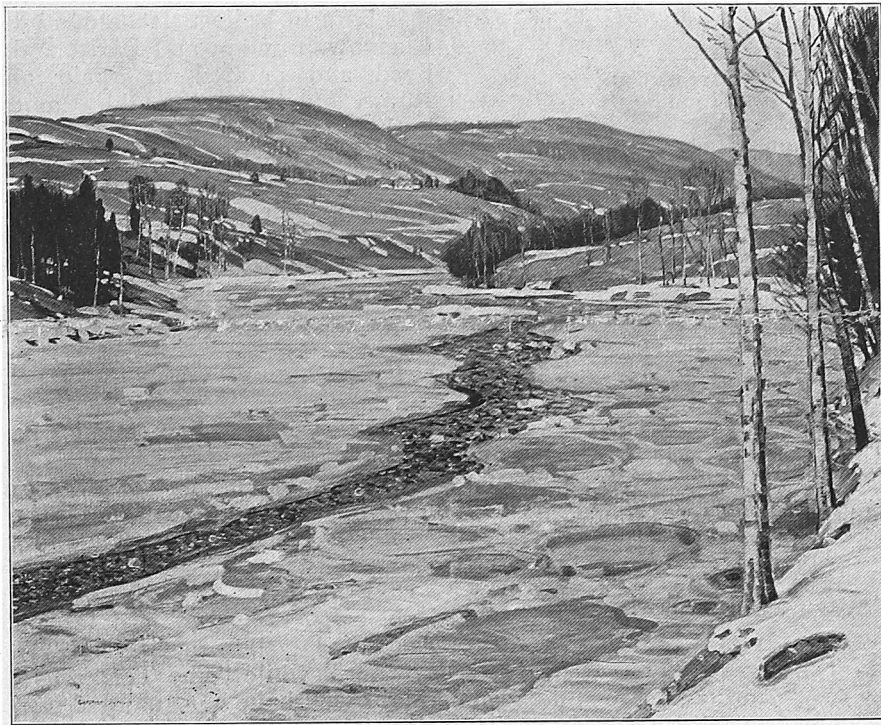
During the cleaning by Dr. Hauser, at which occasion Dr. Bredius was present, he found the color to be as hard as stone, and therefore concluded that it was too old to be a reproduction; that the color came out with increased beauty; and that the chocolate-brown, differing from the usual Rembrandt style, became a brownish violet, resembling some other early works of the master, such as the "Minerva" in the "Mauritshuis."

Dr. Bredius, however, expresses surprise at the flesh-tint remaining an orange-yellow, after the removal of the varnish. He states that yellow and orange have been plentifully used in the flesh, which stands out in a brilliant golden tone from the cool gray background. In this respect the "Head of a Young Man" apparently differs from other acknowledged early Rembrandt works.

Early pictures of Rembrandt are painted throughout in cool tones, with greenish-gray shadows. This cool tone, with a greenish rather than a brownish tendency, is referred to several times by Dr. Bode.

Regarding two early pictures, one of which was this "Head of a Young Man," Dr. Bode uses similar terms. Hence, Dr. Bredius apparently cannot reconcile the predominating orange-yellow tone in the picture with the admitted character of Rembrandt's early works.

In conclusion, Dr. Bredius says: "However puzzling this is to me, the head has changed to such advantage, and so many refinements have become visible that I ask myself who, except young Rembrandt, could have painted so well?"



BREAKING OF THE WINTER ICE.

By Gardner Symons.

Awarded Third Prize at Corcoran Gallery Exhibition.

**Shepherd Bros.**—Pictures by the early British masters.  
**Arthur Tooth & Sons**—Carefully selected paintings by Dutch and Barbizon artists.

### Paris.

**Charles Brunner**—High-class pictures by the Old Masters.  
**Canessa Galleries**—Antique art works.  
**Durand-Ruel Galleries**—Ancient and Modern paintings.  
**Dr. Jacob Hirsch**—Greek and Roman antiquities and numismatics.  
**Hamburger Frères**—Works of art.  
**Kelekian Galleries**—Potteries, rugs, embroideries, antique jewelry, etc.  
**Knoedler Galleries**—Old and modern paintings of all schools.  
**Kleinberger Galleries**—Old Masters.  
**Kouchakji Frères**—Rakka, Persian and Babylonian pottery.  
**Lewis & Simmons**—Rare objects of art and Old Masters.  
**Henry Reinhardt**—Old and modern paintings.  
**A. Sambon**—Antique, Middle Age and Renaissance Art.  
**Steinmeyer & Sons**—High-class old paintings.  
**Arthur Tooth & Sons**—Carefully selected paintings by Dutch and Barbizon artists.

cher room and furnishings, as they are unique, will alone approximate a million dollars.

### CLUB GETS PORTRAIT.

The Grolier Club has received as a gift from Mr. Stephen H. Wakeman an early portrait of Nathaniel Hawthorne by S. Thompson. The work was purchased by Mr. Wakeman from Mr. Julian Hawthorne.

### WEBSTER PORT. FOR COLLEGE.

Dartmouth College has been presented by Mr. Edward Tuck of Paris, with a portrait of Daniel Webster, said to be the best in existence, and painted by Pope, in Boston, about 1850.

### REMBRANDT IN BAZAAR.

A painting was recently by accident found in a bazaar in Lahore, British India, which "experts" pronounce a genuine Rembrandt.

### MUSEUM BUYS A CORREGGIO.

Another notable addition to the Metropolitan Museum was hung this week in gallery 25. It is a large and important canvas by Correggio, "The Four Saints," recently purchased by the Museum through Sully & Co. of London.

The picture, which depicts St. Peter with the keys of heaven in his hand, St. Martha leading a dragon by a chain, St. Mary Magdalen with the jar of precious oils with which she anointed the feet of Christ, and St. Leonard carrying the shackles, has an interesting history. It was painted for Melchiorre Sassi's Church, where it remained until 1876, when it became a part of the Ereolani collection of Bologna. Later it was sold to Lord Ashburton, from whose estate Sully & Co. secured it.

## CALENDAR OF SPECIAL NEW YORK EXHIBITIONS.

American Art Galleries, 6 E. 23 St.—Modern Scandinavian paintings through Dec. 25.

Berlin Photographic Co., 305 Madison Ave.—Modern German Graphic Art.

Carroll Art Galleries, 64 West 38 St.—Paintings, bronzes and jewelry, to Dec. 31.

City Club—American paintings.

Cottier & Co., 3 East 40 St.—Paintings by John Lavery. Paintings, bronzes and Durand-Ruel, 5 West 36 St.—Drawings and pastels by Chavannes, Degas and Renoir, to Dec. 31.

R. Ederheimer, 366 Fifth Ave.—Early Italian Engravings.

Ehrich Galleries, 463 Fifth Ave.—Christmas exhibition, "Scenes in Early Life of Christ," by Old Masters.

Folsom Galleries, 396 Fifth Ave.—Pictures by Jonas Lie and J. Wenger, to Dec. 31.

Gimpel & Wildenstein, 636 Fifth Ave.—Paintings by Guardi, Beechey, Ravestyn, David, etc.

Graff Gallery, 19 East 33 St.—Etchings by Seymour Haden, to Dec. 28.

Hodgkins Gallery, 630 Fifth Ave.—Group of six early English portraits by Beechey, Reynolds and Owen.

Louis Katz Art Galleries, 103 West 74 St.—Thumbbox sketches and Japanese prints by Bertha Lum and hand-made jewelry by Margaret Rogers, all to Dec. 28.

Keppel & Co., 4 East 39 St.—Etchings, etc., by Alphonse Legros—to Dec. 28.

Kennedy Gallery, 613 Fifth Ave.—Old English Color Prints.

M. Knoedler & Co., 556 Fifth Ave.—Water colors by F. Hopkinson Smith to Dec. 24.

Macbeth Gallery, 450 Fifth Ave.—Sculptures by Chester Beach and paintings by W. B. Closson.

Macdowell Club, 106 West 55 St.—Sixth group of paintings by American to Dec. 24.

Metropolitan Museum, Central Park—Open daily from 10 A. M. to 5 P. M.; Saturdays until 10 P. M.; Sundays 1 P. M. to 5 P. M. Admission Mondays and Fridays, 25 cents. Free on other days.

Montross Gallery, 550 Fifth Ave.—Paintings principally of Egypt by the late Henry Bacon, Dec. 11-31.

Moulton & Ricketts, 537 Fifth Ave.—Mezzotint engravings in colors by Sidney E. Wilson. Etchings by modern masters.

National Academy of Design, 215 West 57 St.—Annual Winter Exhibition to Jan. 12. Admission, 50 cents.

National Arts Club, 119 East 19 St.—Arts and Crafts exhibition to Dec. 31.

Frank Partridge, 741 Fifth Ave.—Prince Tuang Jades.

Powell Gallery, 983 Sixth Ave.—Fifth Annual Thumb Box Exhibition and colored etchings by Clara W. Parrish and bronzes by Alfred Humphreys.

Woman's Cosmopolitan Club, 142 East 33 St.—Etchings by Piranesi, to Dec. 30.

## EXHIBITIONS NOW ON

Ida S. Proper is holding her first exhibition in America at an attractively decorated little gallery at 8 East 37 St., until Dec. 31, inclusive. The artist was a pupil of Richard Miller for several years in Paris, and her work shows his influence in its decorative quality and happy feeling. She is, however, more personal in expression, and has sincerity and strength. "At Claremont," one of her most recent canvases, is well composed and is an interesting composition. "Fete de Versailles" and a "Portrait of Mrs. James Hebard" are good works. There are also several New York street scenes and some nudes worthy of mention. In connection with the paintings, there are several small sculptured works and a bronze fountain by Malvina Hoffman, which should not be missed.

### Works by Jonas Lie.

Jonas Lie is showing a group of eight of his most recent works at the Folsom Galleries through Dec. 26. Seven are landscapes, pure in color, and all having that bigness of feeling which has always characterized his work. The eighth canvas is a New York street scene, "A Windy Day," full of movement and atmosphere. This artist's work has now become too well known to the American art public to need comment here, but he seems, in these eight pictures, to have carried his art to a higher plane than ever before. "The Bend of the Brook" rings with the spirit of Summer, and is luscious in color. In "The Old Bridge" he well defines the sentiment which pervades the subject, and "Midsummer," "The Autumn Fog" and "Falling Leaves" are all strong and appealing.

At these galleries there is also an exhibition of some thirty-six small works by J. Wenger, which are attractive for their originality and personal expression. The artist is not afraid to present his subject in a bold and independent manner, and it at times they may seem somewhat crude in color and technique, his breadth of vision and sincerity of purpose bespeak him a successful future. "Dance With a Torch" is full of life and movement. "Metropolitan Opera House" rings true in atmosphere, and "Mlle. Genée Dancing," ablaze with light, is an interesting achievement. The works will be on view until Dec. 31.

### Woodcuts and Jewels at Katz's.

The exhibition of nearly 700 Thumb-box sketches is still on at the Katz Galleries, 103 West 74 St., and will continue through Dec. 31. In addition, two exhibitions opened in their lower gallery Dec. 16. The first is a group of wood cuts of Japan, by Bertha Lum, who in her originality of presentment sounds a new note. In the rendition of these subjects the artist has rarely been surpassed, certainly never by an American. A case of hand-made jewelry by Margaret Rogers, of Boston, shows charming designs well wrought.

### Americans at City Club.

A group of sixteen American artists are showing works at the City Club through Dec. 31. The paintings are for the most part small, but are well hung and selected. The exhibitors are A. Schilling, W. Sartain, P. Dougherty, D. Volk, R. D. Gauley, A. Millar, F. Crane, Dunbar Wright, who has a colorful and truthful Adirondack scene, G. Symons, W. Ritschel, F. Bicknell, E. C. Clark, E. Potthast, whose brilliant presentment of "Lake Louise" is appealing, Albert Lucas, with two night scenes, typically delicate and refined in color and having that vibration and individual expression which has always characterized his work. There are two good landscapes by C. F. Ryder, and Emil Carlsen's "Canal" is excellent.

### Art at Carroll Gallery.

The second exhibition at the new Carroll Art Galleries, 64 West 38 St., opened to the public on Wednesday, to continue through Dec. 31. Eight artists are represented. Paintings, sketches, hand-made jewelry, and bronzes are shown, and the variety of the exhibit adds to its interest. Jonas Lie's four examples, among them a lovely flower piece, and two landscapes, show to good advantage in this well-lit and simply but artistically furnished gallery. Fred D. Marsh has three portraits; John C. Johansen sends a large portrait and two Venetian scenes, the latter realistic yet full of that dreamy, poetical charm which it has been the ambition of artists to paint for centuries. E. W. Deming shows some of his always interesting bronzes and paintings. A. St. L. Eberle has a group of typical bronzes. Miss K. McEnery exhibits several interesting oils which show unusual progress. It is interesting to note the rapid advance of this gifted young painter. The jewelry is by Jean Marthy and Helen Mills.

### A Post-Impressionist Show.

An exhibition of Post-Impressionist drawings by A. Walkowitz, opened at the Photo-Secession Gallery on Tuesday, to continue through Jan. 14. It is a strong show. The aim of the artist seems to be to express primarily emotion, and in his handling of the human figure in a simple and direct manner, with graceful lines and curves, he has succeeded in presenting his ideas with a decided originality that commands attention.

### Legros Etching at Keppel's.

The Keppel Galleries, 4 West 39 Street, are now exhibiting representative etchings by the late Alphonse Legros. Among the etchings shown are his "Tower of the Pigeons," "Death of the Vagabond," "Woman Driving a Donkey," and his "Beggar."

### Drawing and Pastels at Durand-Ruel's.

An exhibition of drawings and pastels by Chavannes, Degas and Renoir, opened at the Durand-Ruel Galleries, No. 5 West 36 St., on Wednesday, to continue through Dec. 31.

There are twenty of the Puvis de Chavannes drawings and pastels, for the most part, the original sketches for his larger well known works, among them those for the great decoration "Summer" in the Paris Hotel de Ville, and for those charming depictions of fair women, "Le Sommeil" and "Femme Couchée." From Renoir's able brush there are three pastels, the originals of his "Woman with Um-

brella," and the famous "Piano Lesson" of the Luxembourg.

The four examples of Degas, two of which are pastels, are especially interesting just now following the Rouart sale in Paris where his "Dancers at the Bar" brought \$87,000—the record auction price for an example of a living modern painter and the purchase of which, through M. Durand-Ruel, Sr., has been credited to both Mmes. H. O. Havemeyer, of New York, and Mrs. Sears, of Boston, although it was probably bought by an American collector of the sterner sex.

The pastels in the present display are characteristic and delightful examples of the painter. One "Les Danseuses" shows four danseuses waiting their turn in the wings, and the other, "La Toilette," is described by its title. The other Degas examples are landscape monotypes.

### Lavery Landscapes at Cottier's.

John Lavery, the eminent Irish painter, is only known to American art lovers as a portraitist and figure painter, so that a little and most attractive exhibition of seven landscapes painted by him in and near Tangier, Morocco, and now on at the Cottier Gallery, No. 3 East 40 St., to Jan. 6 is a novelty, and one that will increase the reputation the painter has already gained through his able portrait and figure work.

As will be recalled, John Lavery was born in Belfast, Ireland, studied in Glasgow, London and Paris, and later lived and painted in Spain and in Rome, studying the Old Masters in both places, and being influenced the most by Velasquez and Whistler. His work, while interpretive, invariably shows the keenly sensitive feeling of the great artist.

From the first view, these landscapes give the impression of unusual calm and great peace. There are no over-emphasized lines, no too vivid color, or any superfluous delicacy of tint. Every tone, however shaded and diminished every line, however vague, has its reason.

The canvases now shown, are all low in key, soft and delicate in tone and color, and full of poetry and appreciation of the subject.

"The Beach-Tangier" has beautiful light air, "Moonrise" is notable for its color and feeling, as is also "Tangier Harbor," while "The Terrace-Night" might well have been painted by Whistler, whom it strongly recalls in technique and feeling. "Moorish Festival in Rain" is cleverly composed and has unusual movement.

These charming works are for sale, and for very moderate figures, and collectors desiring examples of Lavery have in this exhibition an unusual opportunity.

J. B. T.

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## EXHIBITION CALENDAR FOR ARTISTS.

<b>CARNEGIE INSTITUTE, Pittsburgh, Penna.</b>	
Entry blanks from Europe must be received by .....	Feb. 28
Entry blanks from America by .....	Mar. 10
Opening of exhibition .....	Apr. 24
<b>CONNECTICUT ACADEMY FINE ARTS, Wadsworth Athenaeum, Hartford, Conn.</b>	
Exhibits received at Athenaeus .....	
Opening of exhibition .....	Jan. 12
Closing of exhibition .....	Jan. 26
<b>NEW ORLEANS ART ASSN., Delgado Museum, New Orleans, La.</b>	
Entry blanks must be received by .....	Jan. 1
Work received—express charges prepaid—by .....	Jan. 4
Opening of exhibition .....	Jan. 14
Closing of exhibition .....	Feb. 14
<b>BALTIMORE WATER COLOR CLUB, Peabody Institute, Baltimore, Md.</b>	
Exhibits received at Peabody Institute .....	Jan. 2
Opening of exhibition .....	Jan. 8
Closing of exhibition .....	Jan. 29
<b>PENNA ACADEMY OF FINE ARTS, Philadelphia, Pa.</b>	
Entry cards received to .....	Jan. 6
Opening of exhibition .....	Feb. 9
<b>ARCHITECTURAL LEAGUE OF N. Y., 215 West 57 St.</b>	
Entry cards received to .....	Dec. 30
Works received .....	Jan. 16-17
Opening of exhibition .....	Feb. 2
Closing of exhibition .....	Feb. 22

## WITH THE ARTISTS

Gilbert White returned recently from his Paris studio where he has been at work for several months on a series of decorations for the new McAlpin Hotel. These are eight lunettes entitled "The Jewels." That the artist has given serious thought to the color scheme and decorative balance, is well evidenced by the delicate tones of the decorations, which blend in beautiful harmony with the high-keyed notes of their background. All are joyous in feeling, and, while full of color, are extremely refined and altogether produce delightful effect. It is a great pity, however, that this effect is seriously marred by three clumsy, dark-colored and ugly chandeliers, which seem to have no place whatever in the decorative scheme.

The artist has four large important decorations to paint for the New Haven County Court House, and expects to sail for his Paris studio on Jan. 4 to begin the work. They will represent "Epochs of Life" and "Justice Pleading the Cause of Ancient and Modern, Written and Unwritten History." The entire decorative scheme of the building has been given to Mr. White.

Among the women artists who donated works for the fair at the Brearley School last week for the benefit of the school for crippled boys and girls, at 350 East 88 St., were Mrs. Harry Payne Whitney, the Misses Malvina Hoffman, Angelica S. Church, Mrs. Albert Herter, Marian Kerr, Dorothy Weir, Helen W. Durkee, and others. The art committee was composed of Mrs. Whitney and Misses Hoffman, Rhodes and Beckett.

Mr. Courtenay Bennett, the British Consul-General, formally opened an exhibition of sixty-nine watercolors by Mrs. Ethel M. Tighman, at the British Imperial Women's Club, 108 East 30 St. The works are chiefly Australian scenes and include a number of marines and landscapes. The exhibition is held under the auspices of the Southern Chapter of the Daughters of the Empire and will be shown for a few weeks, after which it will go to Washington.

Gaetano Capone has recently completed the portrait of a New York society woman at his studio, 500 Fifth Ave. The color scheme is one of amethyst and soft grays. The portrait is an excellent likeness and highly satisfactory to the sitter and her friends. He has also recently completed some interesting Italian landscapes, and is planning an exhibition at the Fenning Galleries, 15 East 39 St., in the near future.

An exhibition of drawings by Louis Rhead was held at the Pratt Institute, Brooklyn, last week.

While at Lenox, where she had a studio during the past Summer, Martha W. Baxter painted, among other commissions, miniatures of the two children of Mrs. W. E. S. Griswold, and miniature portraits of the two children of Mrs. W. B. Osgood Field, also an oil, a garden view, for Miss G. Sargent. At her Sherwood studio, where she is now settled for the Winter, she is busy with a number of oil and miniature portraits of children.

Silas S. Dustin has returned to his studio, 146 West 23 St.

At his studio in the Bartholdi Building, David J. Gue is painting portrait commissions. A recently completed Marine by this artist is worthy of mention. It reveals tenderness and poetry and may be counted among his best works.

Content Johnson painted a number of interesting outdoor subjects at Quebec where she spent the Summer. An especially good example is a "Market Scene" full of color and showing the character of the place and people in a sympathetic and comprehensive manner. Several recent canvases by this artist are hung in one of the galleries in the Gainsborough Studio Building, and are well worth a visit.

Ledyard Towle has taken a studio in the Chesterwood Studio Building, 12 West 8 St. The new quarters of Thomas Dewing are also in this building.

Granville Smith has returned to his studio, 96 Fifth Ave. At his country home at Bellport, L. I., where he spent the Summer, he painted some unusually good landscapes, which he will exhibit this season.

Joseph Boston painted several interesting landscapes at Ausable Valley, where he spent the Summer, and from whence he recently returned. There is a charming head of a young girl at his studio in the Carnegie, which in sentiment, quality, and sympathetic painting surpasses anything he has yet done.

At his Sherwood studio Carle Blenner has recently completed the portraits of the Misses Marjorie and Louise McGowan of Indianapolis. He is now at work upon a full length portrait of Mrs. Charles H. Gautier. The artist's friends will be glad to know that his health has been entirely restored.

Recent portraits by Artur Halmi at his studio, 130 West 57 St., are of Miss Hope Hamilton, Mrs. George Gould, the Misses Edith and Gloria Gould, Mrs. Shevlin, of Minneapolis, and Mrs. Robert Montgomery, of Philadelphia. He has a number of commissions and is having a busy winter.

The last picture by Harry Watrous is entitled "For the Sake of His Soul," and shows a lovely young woman kneeling before an open prayer-book. It is characteristically designed and painted.

## PICTURE TAX FOR ARTISTS.

A committee of the Chamber of Deputies has decided to favor a bill to put a tax of 2 per cent on the price of any art work each time it changes hands at public sale. The proceeds of the tax are to be given to the artist or his heirs for fifty years after the former's death.

The artists' interests will be vested in an organization to be created, to which the artists will give a full list and description of their works. This, it is pointed out, will result in the establishment of a register of modern art, which will be of historical interest and also help to prevent fraud.

Some assert that the bill will tend to dislodge Paris from its position as the great art mart of Europe. Supporters of the bill assert, however, that there is no basis for this fear, as the expenses attaching to the sale of a French collection in London or Berlin would amount to 50 per cent of the prices obtained, as compared with 12 per cent, including the tax, in Paris.

## PAINTERS-SCULPTORS SHOW.

The Association of American Painters and Sculptors held a meeting Tuesday last, at which it was proposed that a way be devised to find the best American work possible for the exhibit, as it has developed that many of the best painters are shy and difficult to locate. The meeting was entirely successful and the committee is much encouraged over the prospects for the exhibition in February. The works will be shown entirely by invitation, as there will be no jury, and the Society will be responsible for every example shown.

All letters regarding the exhibition should be sent to Walt Kuhn, 122 East 25 St. Owing to the large amount of mail received, it will not be possible to answer all letters, but each will receive prompt attention by the Domestic Committee, to whom it will be handed. As to membership, in that Society, it is stated that it is closed for the present, and no applications will be considered for an indefinite time.

A Sub-Committee of the Council reports that it has secured for the exhibition the loan of examples of painters and sculptors who have most influenced and those who are most influencing all modern art, as follows:

Ingres, Delacroix, Courbet, Corot, Daubigny, Manet, Pissarro, Degas, Renoir, Maris (Matthew), Rousseau (Henri), Monet, Sisley, Pissarro, Seurat, Signac, Cassatt (Mary), Lautrec, Morisot, Serret, Cezanne, Gauguin, Van Gogh, Matisse, Picasso, Slevogt, Russell (George), Stuck, Denis, Fricx, Girieud, Laprade, Maillol, Roussel, Pryde, Vuillard, Bonnard, Flandrin, Yeats (Jack), Marquet, de Segonzac, Manguin, Espagnat, John (Aug.), Vallat, Cross, Sickert, Blanchet, Conder, Rouault, Guerin (Chas.), Tarkoff, Charmy, Dufrenoy, Camoin, Marval, Duffy, Derain, Chabaud, Braque, Laurencin, DuChamp, Gleizes, Metzinger, Sousa, (C.), Kandinsky, Herbin, Bechneiff, Mayrshofer, Hodler, Vlaminck, Doucet, Levy (R.), Seyler, Hess, Weisgerber, Oppenheim, Helbig, Zac, Pascin, Jensen, Weinheimer and Innes.

The Italian "Futurists," under the leadership of Severini and Boccioni will exhibit as a group.

The sculptors to be represented are: Manolo, Brancusi, Lehmbruck, Bernard (J.), Maillo, Gauguin, Rodin, Archepenko and Matisse.

There will be an architectural exhibit by DuChamp Villon. It is certain that further examples will be added to the above list, and it is thought possible that an entire room will be given to each of the following: Cezanne, Redon, Gauguin, Van Gogh, Matisse, DuChamp Villon and the "Cubists" and "Futurists."

The preparation of the list of works by Americans to be shown is in progress, and the result will be announced later.

## DIRECTOR CARTER HONORED.

The new Director of the American Academy at Rome, Mr. James Benedict Carter, was a guest of honor at a dinner at the University Club on Monday evening. Mr. Carter, who will soon sail for Rome, spoke of the Academy, its new location and its needs, and speeches were made by officers and friends of the organization present.

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## THE PRINT-COLLECTOR'S QUARTERLY

EDITED BY FITZROY CARRINGTON

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By JOSEPH PENNELL

## SPECIAL NOTICE

Commencing with Volume Three (February, 1913) THE PRINT-COLLECTOR'S QUARTERLY will be published by THE MUSEUM OF FINE ARTS, BOSTON. In size, character and price it will remain unchanged. FitzRoy Carrington will continue to be its Editor. Please make cheques payable to THE PRINT-COLLECTOR'S QUARTERLY.

The price of THE PRINT-COLLECTOR'S QUARTERLY is One Dollar a year

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## BUREAU OF EXPERTIZING.

Advice as to the placing at public or private sale of art works of all kinds, pictures, sculptures, furniture, bibelots, etc., will be given at the office of the American Art News, and also counsel as to the value of art works and the obtaining of the best "expert" opinion on the same. For these services a nominal fee will be charged. Persons having art works and desirous of disposing or obtaining an idea of their value, will find our service on these lines a saving of time, and, in many instances, of unnecessary expense. It guarantees that any opinion given will be so given without regard to personal or commercial motives.

## ANNOUNCEMENT.

A supplement will be published with our next week's issue—that of Dec. 28—with descriptions and illustrations of the art collections of Messrs. Edward Drummond Libbey, Arthur J. Secor and C. M. Spitzer of Toledo, Ohio.

## COMING AUCTION SEASON.

Following the Christmastide and New Year's holidays, which will begin on Wednesday next, with Christmas Day, will come the real art auction season, which from every indication this year will be one of almost unprecedented interest and importance, and one that should, and undoubtedly will, greatly stimulate art business in general.

In January there will be sales of the Hayashi collection of unusual examples of the modern French Impressionists, of Mr. Emerson McMillin's exceptionally fine and valuable collection of early French and English, modern foreign and American pictures—the last the most notable assemblage of works by modern American masters since the dispersal of the Clarke and Evans collections—and that of the collection of early French and English and Barbizon and other more modern foreign pictures, together with rare porcelains and bronzes, formed and owned by the late and regretted Col. Henry T. Chapman of Brooklyn. In February will come the sale of the M. C. D. Borden

collections, which is considered second only in importance and value to those of the late C. T. Yerkes, dispersed over two years ago, while other sales, almost as important as the foregoing, are rumored, although not yet positively announced, for the same month, and March and early April.

## WM. R. MEAD RECEIVES MEDAL.

The joint session of the American Academy of Arts and Letters and the National Institute of Arts and Letters was held at the New York Historical Society last week.

Among the speakers were F. Hopkinson Smith, Kenyon Cox, John Galen Howard, Augustus Thomas, Thomas Raynesford Lounsbury, Prof. William Lyon Phelps, Carroll Beckwith and Dr. Henry van Dyke.

At the close of the morning session the gold medal of the National Institute of Arts and Letters was presented to William Rutherford Mead, of the firm of McKim, Mead & White, architects, for distinction in "some branch of the arts or letters," which in this case was architecture.

Prof. Brander Matthews made the presentation speech.

The members who have been admitted to the academy since the last session are Owen Wister, literature, Herbert Adams, sculpture, and Augustus Thomas, music.

## CHICAGO.

Four exhibitions opened with a reception at the Art Institute on December 12th. They especially appealed to the thoughtful art lover, as, with the exception of the Lavery exhibition, they all suggested the evolution of art in a new country.

The Middle West looks forward with interest to the annual exhibition of the Society of Western Artists, which opened Dec. 12. The display is to go to Toledo, Indianapolis, Cincinnati, Louisville and St. Louis, ending its itinerary June 1, 1913. Its officers are: Charles Francis Browne (Chicago), president; William Forsyth (Indianapolis), vice-president; O. E. Berninghaus (St. Louis), secretary, and Otto Stark (Indianapolis), treasurer.

The awarding of a prize of five hundred dollars for the most meritorious exhibit by a western artist, regular or associate, contributed by the Corporation of the Fine Arts Building for the advancement and encouragement of art, was presented to William Wendt, Los Angeles, for his "Sunny Slopes," and honorable mention was given Karl Buehr, for his "The Breakfast."

Four cities are named as centres—Chicago, Cincinnati, Indianapolis and St. Louis—to which artists in the vicinity are eligible to membership. Seventy active members, thirty-seven associate and nine honorary members comprise the roster. There is such an unusual advance made by these men and women in their work, and such diversity of expression and interpretation is expressed, that an unusual pleasure awaits the gallery visitor. We find Karl Buehr at his best in three canvasses, most modern and of Giverny charm; and Bert Phillips' "Taos Indians" splendid in color and drawing. L. H. Meakin is showing the "Canadian Rockies near Banff," and in strong contrast is the beautiful and tranquil "Evening" and "Autumn Afternoon," two poetic and sympathetic landscapes of exquisite quality by Frank C. Peyraud. Charles Francis Browne shows "The Old Gateway, Santiago, Chili," while Maurice Braun, of San Diego, has sent joy to many hearts with his virile picture, "The

Hilltop." Alexis Fournier adds charm with "Valmondois, Daubigny's Country," and others of like beauty; Julius Rolshoven invites to repose in the "Interior of the Lower Church, Assisi;" Holmes Smith shows "Red Canyon, Wolf, Wyoming," "Mount Grizzly Glacier, B. C.," and "Lake Louise, B. C.," small in size, but attractive in color and strength. One travels far with these sixty artists, rests in green meadows, climbs mountains and revels in sunlight, and meditates in lovely nooks where singing waters are in evidence. Snow scenes are also shown, and one feels the crisp sharp air in T. C. Steele's "Winter Sunlight" and "Winter Landscape," most similar but delightful to analyze as the artist's interpretation of the same scene under varying light. Greatly to be admired also is "Blossoms of Snow," by Dawson Watson.

Represented also are the works of the following veterans: William Wendt, in conspicuous dignity, with his "Sunny Slopes;" Edmund H. Wuerpel in "Trees on Marsh Bay;" Wilson Irvine by "Black Rocks;" and Otto Stark by "The Gravel Screen." There are a most fascinating "Harbor Lights," by Gustave Goetsch, after the style of Whistler; Oliver Dennett Grover's "Lake Maggiore;" O. E. Berninghaus' "Abating Storm;" J. Ottis Adams' "When the Redbud's in Bloom;" W. Forsyth's "November Afternoon;" Eugenie Glaman's "Cattle in Sunlight;" all good in composition, technique and color. Walter M. Clute has an exquisite genre, "The Evening of the Party;" Helen Rathburn shows "Old Melodies;" Rudolf Ingerle has "Before the Storm—Night," and Edward B. Butler, "Late Autumn." Paris is shown by Fred Carpenter in "Le Petit Dejeuner," and "Rose Color, Scarlet and Black, Gay and Joyous;" Frederick F. Fursmann's "In the Garden" is one of his best, and Adolph Schulz's "Across the Valley" is also meritorious.

It is observable that figure painting predominates. There are but three portraits, one of the late John Vanderpoel, by S. B. Linder, "Portrait of Mrs. C.," by Alice Helm French, and "Self Portrait," by Craig Johns.

Lucy Taggart shows "Lady from Philadelphia" in quaint garb on a large canvas; Alice Schille shows some charming children in her forceful manner, which are represented by her "Constance" and "Margaret," and Rolshoven presents a remarkable "Fantasy in White." But there is particularly a note of pleasure in Ethel Mars' "Elephants," "Vultures," and "Flamingoes;" Alson Clark's "Sevillian Doorway," a color print; the lithe, graceful Egyptian dancers of Anne Goldwithe's etchings, and Maude Hunt Squire's scenes from the "Black Forest," "Gossips" and "Politics," colored chalk drawings. A few watercolors, some photos of Lorado's "Taft's Columbus Fountain (D. C.)," and many others, form an ensemble that is grateful to the eye and appreciable as marking a decided advance.

Some unusual flower paintings by Charles Juergens, who is new to the artist colony, sprung a surprise for the beautiful quality and coloring shown in a group of three, painted in a high key but most acceptable as a change from the popular method. Mr. Juergens also has the "Fountain Square, Cincinnati," pictured as a winter-scene, and the fine treatment shows a skill that holds the artists in admiration.

John Lavery has sent eighteen paintings, which are of great interest to Chicago especially, as the distinguished artist has married a belle from this city. The gallery of exhibition is filled with delightful visitors, who

manifest eager and enthusiastic delight in viewing so fine a collection.

In an adjoining gallery is a small but representative collection of Oliver Dennett Grover's works, and also recent paintings, such as "Lake Louise," which is a magnificent expression of this artist's interpretation of Nature. Quality admirable technique, a sense of color, keen and subtle, characterize Mr. Grover's paintings. The views are mainly Florentine, but an individuality is conveyed to the spectator that produces revived interest and pleasure of familiar surroundings. "Il Ponte Vecchio" is a superb transference of wonderful beauty, and is in delightful contrast to "Lake Louise" on the opposite wall. Small and large canvases are on view, and this favorite artist of Chicago has been welcomed generously since his return from Florence.

The Art Students' League also shared honors with the great men, but their display is reserved for future comment.

There are remarkable examples of Franz Hals, Gerard Dow, Albert Bouts, David Teniers the Younger, Adrian Isenbrant, Jan Wynants, Lucas Cranach the Younger, now shown at Reinhardt Galleries, which will soon be lost to view in some collector's gallery. Associated with these canvases are one by Francisco Guardi, a portrait by Goya, and Lawrence's "Calamity Children." There are, in addition, good examples of Rousseau, Millet, Jules Dupre, Diaz and Daubigny.

"St. John and the Donors," by Isenbrant, and the "Virgin with the Child," by Alfred Bouts, are excellent examples of the Primitives. The "Portrait of Johannes Hoornbeeck," by Hals, although small, is notable for its excellent quality, while the merry "Kermesse," of Teniers the Younger, is an admirable and typical example.

A representative group of oils by Charles Warren Eaton are also on view at the Galleries.

GISELLE D'UNGER.

## PHILADELPHIA.

The Art Club's fourth annual exhibition opened in the Club gallery Dec. 16, to continue through Jan. 12. Thirty-seven well chosen paintings adorn the walls and twenty-six artists are represented. George de Forest Brush's "Portrait of a Lady" is the "star" picture of the display and is given one of the prominent places in the exhibit. There are choice examples by W. MacEwen, Gari Melchers, J. T. Pearson, R. Rittenburg, Philip Hale, W. L. Metcalf, Gifford Beal, Daniel Garber, Chauncey F. Ryder, Arthur B. Davies, Paul Dougherty, E. A. Bridgman, Jonas Lie, L. P. Dessar, Horatio Walker, E. Redfield, A. L. Groll, Paul King, Robert Henri, E. C. Tarbell, Emil Carlsen, J. C. Johansen, C. H. Davis, G. Bogert, F. B. Williams, E. Scofield, G. Bellows, J. W. Benson and Robert Anschutz.

## DENVER.

Another step in the development of art interest in the West is the announcement by Mayor Henry J. Arnold of a gift from an anonymous source for an art museum to cost \$100,000 to be fitted with art objects of a value of \$250,000.

## FOGG ART MUSEUM.

The Fogg Art Museum, Cambridge, is now exhibiting a collection of paintings from China, Japan and India. Among the novel features are a number of Lamoist pictures, representing the religious art of Thibet; a large Japanese work on silk, showing the god Yakushi surrounded by his twelve generals; and many striking examples of Buddhist art of the time of Ashikaga.



## LONDON LETTER.

London, December 11, 1912.

The vacant post of Royal Academician has fallen to H. H. La Thangue, whose forceful pictures of rustic English life and scenery always form refreshingly individual landmarks on the walls of Burlington House. Few modern painters can cope more efficiently with the treatment on canvas of bright sunlight than does Mr. La Thangue, and his peasant-folk have the distinction of being of the soil and not—as so often happens—of the theatre! The new Academician studied both at the Royal Academy school and in Paris.

The Arts and Crafts Exhibition Society is holding its tenth show at the Grosvenor Gallery, where, however, there is little to be seen that tends to encourage optimism as to the future either of art or of craft in this country. The majority of exhibitors, no matter what may be the type of object that they are engaged on, seem to find singular difficulty in adapting design to material and decoration to utility. There is everywhere a tendency to over-elaboration, to effects that impress themselves on the eye without relation to the proportion in which they stand to the whole, and there are few exhibits which are free both from mannerism and affectation. Especially is this noticeable in the section devoted to jewelry, a craft in which women artists might have been expected to excel. Too many of the pieces illustrate how easy it is to produce a thing which, although pleasing in itself, is totally unsuited to the purpose for which it is intended, and brave indeed would be the lady who would attempt to adorn herself with some of the heavy, labored specimens now on view.

The exhibitions of the New English Art Club are no longer those stimulating events that they were in the early days, but nevertheless there is much to interest in the pictures, now to be seen in the galleries of the Society of British Artists in Suffolk Street. One of the most striking works is that by Augustus John, entitled "The Mumpers," a study of a group of gypsies encamped in the open with a view of mountains in the distance. The artist has done better work than this, for there is a want of balance in the design, and the drawing has not that distinction which one usually associates with his name. It seems entirely inadequate when compared with some of those masterpieces of draughtsmanship which have delighted one in the past. A beautiful seascape by Wilson Steer is called "With the Tide," and has a remarkably finely painted sky, whose clouds have real motion and character. The same artist sends a portrait of Lady Clare Annesley, which, although gracefully executed and full of buoyancy and youth, is lacking in that depth which would have made it truly successful. David Muirhead's landscape, "Harvest Time," as an admirable work, and Ambrose McEvoy's group of "Mrs. C. K. Butler and Her Daughters" is both decorative and sincere. The exhibition as a whole leaves an impression of general vitality behind it.

Greater briskness has characterized events in the salesrooms of late than has been noticeable for some little time. At Christie's a Dresden China group changed hands at 680 gns., and a Vienna group for 810 gns., a pair of famille-verte vases fetching 560 gns. The sum of 600 gns. was given by Mr. Sampson for J. M. Swan's last year's Academy picture, "Orpheus Charming the Lions," but it is significant of the trend of taste to-day, that Vicat Cole's "Oxford from Iffley," exhibited at the

Academy in 1884, only reached 240 gns.

At Puttick & Simpson's, Mr. Harding gave £500 for a fine panel late 15th Century Flemish tapestry, representing Hercules and the Nemean Lion within a border, and small panels depicting scenes from heathen mythology. This was originally from Lord Mount-Temple's collection. At Elsworth & Knighton's a single satinwood chair, handpainted, was sold for £70.

Hertford House is the latest public museum to undergo extension, and the workmen are now busy there carrying out the alterations. The additional rooms at the National Gallery have been an incalculable boon, allowing visitors an opportunity of studying the pictures undisturbed by the conflicting tones of those in close proximity. Indeed many of the canvases seem to take on an entirely different character when viewed in a more or less isolated position, for it is difficult to estimate the extent to which one work of art will impinge on the individuality of that next to it, unless sufficient space is allowed to intervene. The question of the housing of the national art treasures is one which requires continual attention and in time to come no doubt many of London's historical houses will be given over to the purpose. Hertford House is, of course, full of interesting associations and one of the most impressive of municipal galleries.

L. G-S.

A reception was given by Florence Upton, an American artist, at her studio in Westminster, London, last week. On exhibition were her paintings of Viscountess Howick, Lady de Lisle and Dudley, Lady Beatrice Cecil, the Misses Balfour, and Lord and Lady Templemore.

## McCULLOCH SALE.

The London Post states that the paintings and sculptures of the late George McCulloch will probably be sold next May. The collection, which was exhibited in the Winter of 1909-10, consists of about 350 pictures and 14 sculptures. Among the painters represented are Millais, Orchardson, McWhirter, Abbey, Alma-Tadema, Burne-Jones, G. F. Watts, Sargent, Whistler, and Rosa Bonheur.

## ORTH ART TREASURES SOLD.

The art collections of the late Archduke Johann Nepomuk Salvator of Austria, known generally as John Orth, were sold at auction at Berlin last week. Little interest was manifested in the sale and prices ruled low.

## ANTIQUÉ CUP FOR AMERICA?

A cable from London says that an offer of \$15,000.00 was made for an old cup belonging to Long Parish Church, Shropshire. The cup is said to be the work of Holbein, and is dated 1615.

Sir Charles H. Read, President of the Society of Antiquaries, believes that the offer was made by an American, and is making an attempt, by arousing public interest, not to allow the cup to leave England.

## LOUVRE MUSEUM CATALOG.

The officials of the Louvre have decided to take an inventory of all the great historic French buildings and monuments, and to list them all with their approximate values in a permanent catalog. The Versailles Chateau and Trianon have been appraised at \$144,000,000, the Place Vendôme column at \$800,000, the Arc de Triomphe at \$4,000,000, the Place de la Concorde Obelisk at \$27,000 and the Louvre itself at \$56,200,000.

## PARIS LETTER.

Paris, December 11, 1912.

At the Galerie Gorer, the exhibition of Jades and Chinas, for the Orphans of Artists, continues to attract the amateurs. At the Galerie Geo-Rouard, an exhibition of Potteries by Bing and Grondhal is popular. François de Hatvany has a successful exhibition at Bernheim Jeune's. At the Galerie Georges Petit, one of the prettiest of fashionable society fêtes was the opening of the "Comédie Humaine" exhibition. Among the names of the artists represented, one finds Brissaud, J. and P. Dethomas, Devambez, A. Faivre, Grun, Hermann-Paul, Métivet, Lepage, Rouille, Steinlein, Willette, etc.

At Jules Gautier's an exhibition of the works of Naudin Dufet, is of sterling quality. At the Galerie Manuel, there is a very important exhibition of Chinese art, which attracts all the amateurs. At Hébrard's an exhibition of the new works of André Méthey continues to attract, and at the Chaîne and Simonson Galleries, Paul de Castro and Hilda Rix have a big and well earned success.

## Wood Engravers' Exhibition.

The first Exhibition of the Original Engraving on Wood Society is so important as to justify detailed notice. It is open at the Pavillon de Marsan, and all styles of wood engraving and carving, the methods of Resch, Boldrini and Jegher in the 17th Century, and of Hugo de Carpo and Papillon in the 18th, are assembled with Far Eastern polychrome works and those in the modern method, used only yesterday for illustration.

Amédée Wetter shows four small pieces, sober and strong. M. Beltrand is picturesque in his "Petits métiers des rues de Paris." Mr. Brown is clear and severe. M. Bruyer illustrates the works of Clément Marot with great fervor. M. Chalandre loves the Nivernais, and that part of France he shows with all its architectural beauties. M. Pierre Emile Colin exhibits some pieces for the illustration of Anatole France's "La terre et l'homme." He has a sympathetic sense of country life, and is very typical.

The silhouettes of M. Jeannot are much appreciated. M. Lepère likes Paris and shows some pieces both just and pleasant. M. Mackie is a lover of Venice and gives two romantic views of that city. M. Paillard exhibits some truthful views of "Bruges la Morte." His views of Holland render with justice the misty skies of that land. M. Beltrand exhibits some colored woods powerful in effect. His "Ruelles des Gobelins" gives the illusion of old etchings. M. D'Espagnat needs more study, but has already some good points. His subjects are charming.

M. Gusman has illustrated Chateaubriand. There is a remarkable relation between his power of emotion and the majestic style of the writer. There is a marvellous interior of a Gothic Church, very well finished. M. Jacquin emphasizes a little too much his thoughts. M. Rivière has some pretty frescoes. His studies of Brittany are remarkable. M. Schmied is vigorous to his "Gerbes," "Le Chataignier," "Les Cimes," all decorative pieces. M. Verpilloux shows some good specimens of English etchings, rich in tones.

A special room is reserved for the works of past centuries, and another for the works of Naudin for the illustrations of the Grand Testament by Marot. MM. Boizot, Devaus, Deslignières, Giles, Hopkins, Lee, Ralli, Tinayre, all exhibit interesting work.

## Yves Edgard Muller's Exhibit.

This exhibition, open at the Galerie Reitlinger, is most interesting. The artist, since he secured a second Grand

Prix at Rome in 1903 and a Medal at the 1904 Salon, led the laborious life of the true artist. He has now succeeded. He was right in mixing with his new works some of his old pieces, as this shows progress. In his old canvases one feels that the painter had an intimate knowledge of drawing, but his colors were rather unpleasant. In the new works one sees emotion in a glowing light. The silhouettes are graceful and firm; they tell of the pleasure felt by the artist in fixing the pretty fade tones of Mediterranean eves. Yves Edgard Muller has had moreover the good luck to study the nude in the open air, and that gives to his work a touch of the deep poetry of ancient life.

In all weathers he sat by the sea, and noted all the changes in tones and expression of the waters. He placed gracefully, alone or in groups, pretty nude women in golden light or dark shadows. All this makes his work very decorative, and one has a feeling of free life in his magnificent landscapes of Provence. Two of the best canvases are: "Heure Mauve," the sea a splendid blue, rich and deep; the seated figure delightfully expressive. "L'Heure Calme" is a misty landscape dainty in color.

I might note many other works, but everywhere one finds the same love for beauty, for light. I would speak also of the drawings. One finds in some the frank lines of the true artist, catching with unerring aim the grace of a motion. I am sorry the painter did not think fit to show many other portraits I have seen elsewhere, which would have pleased everybody, but it is reported he will show them in another exhibition.

R. R. M. SEE.

A fire on Tuesday evening destroyed a block of studios on the Boulevard St. Jacques, Paris, and 100 canvases were burned, among them many in the studios of the American artists, F. K. Frieske, Oscar Miller and C. W. Hawthorne.

The American Art Students' Club of Paris opened its loan exhibition last week at the Rue de Chevreuse.

There are six paintings from the Luxembourg by Lucien Simon, Albert Besnard, Carolus-Duran, Cottet, and Raffaelli. Among other distinguished French painters represented are Millet, Léon Bonnat, Latouche, and Bastien-Lepage. In the sculpture section are representative works by Rodin and Injalbert.

The American work shown is represented by Sargent, Whistler, E. D. Boit, Richard Miller, Paul Bartlett, Spicer, Simon, A. Harrison, Karl Frieske, Walter Gay, Russell Greely, Janet Scudder and Herbert Haseltine.

The exhibition Othon Friesz at the Galerie Druet is as important in its way. About forty canvases, dating from 1910 to last Summer, show the young artist genius in full possession of his art. Othon Friesz is an artist who no doubt has intellectual preoccupation, he simplifies nature, but his art is complex, brainy and sensual at the same time, which gives him a place to himself among younger artists. His harmonies are fine, severe and calm. I specially remarked his "Port de Cassis," "Women at the Well," "Spring Feast" and several still lifes, full of strength and delicacy.

At the Galerie Boutet de Monvel, Marcel Lenoir shows pictures and drawings. Marcel Lenoir is one of those artists who cannot help mixing literature and painting. I appreciate most his warm colors and happy oppositions in his oils. I prefer still his drawings, which often approach perfection.

## FOURTH CORCORAN EXHIBIT.

On Monday evening last, with a reception, following the press view the same day, the fourth biennial exhibition of oils by contemporary American painters, arranged by the Corcoran Gallery of Art at Washington, opened in the handsome and spacious galleries of that building in the National Capitol.

### A Remarkable Display.

Again, as two years ago, the exhibition is smaller than its predecessor of 1910, and gains in quality from its reduction in size. There are only 246 canvases hung this year, as against 332 in 1910, or a reduction of 86, and as against 390 in the second exhibition of 1908—in other words, there are nearly 150 less pictures than four years ago.

Again, this year, it can frankly be said that the exhibition affords the best exposition of contemporary American oils at present possible in this country. The annual Carnegie display at Pittsburg is international in character, so that the only other American picture exhibition to which the display can be compared, is the always excellent one made by the Penna. Academy of Fine Arts in Philadelphia in mid-winter. There is a difference, however, in the general scheme of the managers of the two displays—those at Philadelphia have seemed, the past few years particularly, to strive more for the showing, with serious pictures, of works that may be best designated as "clever" and which manifest the latest "fads" or movements in American art, while the Corcoran display managers have, as seemingly, been influenced by the idea and wish to assemble the very best and most representative examples of those American painters who have won their reputation by the general approval of the art public and their fellows.

As has been said by the present writer of the previous exhibitions, "the position and importance of the Corcoran Gallery, its large funds available for expenses of organization management, and particularly for the purchase of pictures, the cash prizes aggregating \$5,000—the largest awarded in any American art exhibition for works exclusively by American painters—given through the generosity of former Senator W. A. Clark, and, lastly, the possession of exceptionally spacious, well-proportioned and beautifully lit galleries—all these combine to give the Corcoran Gallery exceptional advantages for such an exhibition, as is now in progress there"—and which will last through Jan. 26 next. It is pleasant to note that the suggestion made by the present writer and others in 1908, based on the hanging of nearly 390 works in the display of that year—that the general average of quality might be raised in future displays by the lowering of the number of pictures, the limiting of any one painter to two, or possibly three, examples of his work, and which was acted upon with the predicted good results two years ago—has been carried still further this year, as said above, and again with admirable results. The exhibition should be seen by every American artist, collector and art lover, and is a strong, gratifying and hopeful show, with very few exceptions, not only of thoroughly good pictures, but pictures that excel in technique, color, the rendering of light and air, drawing and expression, and that are in almost every instance thoroughly representative of the abilities of their painters.

### The Prize Canvases.

A first and necessarily hasty notice of this, the most important oil picture exhibition of the year in America (the Winter Academy in N. Y. has 445 oils)—with the possible exception of the Carnegie display in Pittsburg in April—must

necessarily be confined to generalities. The prize winning canvases are of the greatest interest to the art public. These, as was announced in the ART NEWS last Saturday, were won as follows: The first prize of \$2,000 and the Corcoran gold medal went to Childe Hassam for his Interior with Figure, which won a prize at last year's N. Y. Winter Academy, "The New York Window," a thoroughly characteristic canvas, with a delightful effect of light and air and a typical delicious high-keyed color scheme—the work only marred by careless drawing of the figure of the young woman seated before the window, one of whose shoulders is considerably higher than the other. The second prize of \$1,500 and the silver medal went to the young Pa. landscapist, Daniel Garber, for his poetical, delicately colored and appealing landscape with distant hills, seen over a blue river, entitled "Wilderness." Gardner Symons, also a young painter, won the third prize of \$1,000 and the bronze medal for his also typical and virile landscape, "Breaking of the Winter Ice." The fourth prize of \$500, with honorable mention, was awarded to a new man among prize winners, the young Boston painter, Carl J. Nordell, for his strong, well-modeled and beautifully painted female nude. It should be noted that two of this year's prize winners—Childe Hassam, who received the gold medal and the first prize, and Daniel Garber, who won the silver medal and second prize—won, respectively, the third and fourth prizes in 1910. This incident, or accident, has naturally provoked much discussion, and perhaps, as naturally, some adverse criticisms in the studios, but I think it may safely be said that so good a jury as that invited by the trustees of the gallery to select the pictures and make the awards, and which was composed this year of Gari Melchers, chairman, Ben Foster, W. Elmer Schofield, Frank W. Benson and Richard M. Brooke, could hardly be accused of any unfairness of attitude in the selection of pictures or in the decision as to prizes. The jury did its work well, not only in the selection of exhibits, but in the hanging of the same, and the general effect of the galleries, eight in number, and the Atrium or Corridor, is inspiring.

### The Purchased Pictures.

Following its custom, the Corcoran Gallery has purchased from the works shown, Frank W. Benson's half length portrait, "My Daughter," a typical canvas in light expression, color and drawing, J. Alden Weir's tender low toned landscape, "Autumn," Richard N. Brooke's "Incoming Tide"; "Cape Porpoise," by Chauncey F. Ryder; "Late Autumn Moonrise," by Ben Foster, and "Woods in Winter," by John F. Carlson. "Litchfield Hills" has been purchased for the Chicago Art Institute and other sales are pending.

### The Star Pictures.

It is not easy to select from among the works shown, which include surprisingly few mistakes, those which make an insistent call for notice, but these, I should say, are, first, the panel of six examples of John S. Sargent, which include the two portraits of the late Joseph Pulitzer (incomparably the best man's bust portrait Sargent has ever done) and of Mrs. Pulitzer—both too well known to need description, the early and interesting, if not great, portrait of Miss Dewey, the well-known Mrs. Fiske Warren and Daughter, the equally well-known half-length of Mrs. Arthur Hunnewell and a most beautiful half life-size figure and interior, a pretty Mondaine posing on a couch in a dainty boudoir, loaned by

Mr. Hugo Reisinger, and which is new to the public.

The other pictures I should "star" are Fred Wagner's "River Front," L. G. Seyffert's "Tired Out," Walter Griffin's "Breton Village," George Oberteuffer's "In Normandy," Wm. M. Paxton's "Bellissima," Jos. T. Pearson, Jr.'s, "Ducks in a Marsh," Robert Vonnoh's "Fantasy," Bruce Crane's "Autumn Hills," Robert Reid's "Gold Fish," Alice Worthington Ball's "Interior with Figures" (a remarkably clever work), "Quarter After Ten," Annie T. Lang's stunning half-length, seated portrait of Wm. M. Chase. Cecil Jay's good landscape and figure, "Repas Aux Champs," F. W. Benson's "Southern Shadow" and "My Daughter," C. W. Hawthorne's charming "Fille du Pêcheur," Ernest Lawson's "Cloud Shadow" and Daniel Garber's "Wilderness," Louis Betts' three-quarter length, seated portrait of Mr. Frank B. Logan (the best portrait after the Sargents in the display), Robert McCameron's well-known and virile figure work, "Waiting for the Doctor," Elizabeth Paxton's able "Still Life," "Breakfast Tray," W. D. Smedley's portrait of "Miss Crawford," Mary L. Macomber's "Nightingale," Edward W. Redfields two novel and beautiful blue night views of Philadelphia, Lydia Field Emmet's charming child portrait, "Olivia," F. K. M. Rehn's "Sunset Glow" (the best work from his able brush in years), Wm. Ritschel's fine marine and coast scene, C. C. Cooper's typical, beautiful study, "Beauvais Cathedral," W. L. Lathrop's, Willard Metcalf's and Wm. Wendt's fine landscapes, A. L. Groll's "Arizona Desert Scene," John F. Carlson's "Woods in Winter," Paul Dougherty's stirring marine, "Foam Girdled," H. Bolton Jones' strong landscape (deeper and richer in quality than usual), "In the Berkshires," Ben Foster's "Autumn Moonrise," Richard N. Brooke's two marine and coast scenes, beautiful in color, nice in feeling (both surprisingly good works), Hobart Nichols' "Cloud Shadow," Max Kuehne's curious, solidly painted "Gloucester Harbor Scene," an old tapestry effect, full of light—a remarkable work; Carl J. Nordell's "Listeners," a fine characterization; H. D. Murphy's tender and delicate "Turquoise Sea," Lionel Walden's "Moonrise," Martha Walter's clever figure study, "Sunshine," M. J. McLane's "Gainsborough," double portrait of "Brother and Sister," and R. M. Shurtleff's solidly and well-painted typical wood interior, "After Rain—Keene Valley."

There are many other works that must be left until another week for notice. Those selected above are the choice made on a first, and necessary hasty, view, but their titles and painters will evidence to those at all familiar with modern American paintings, the superior quality of this exhibition. James B. Townsend.

### CLEVELAND.

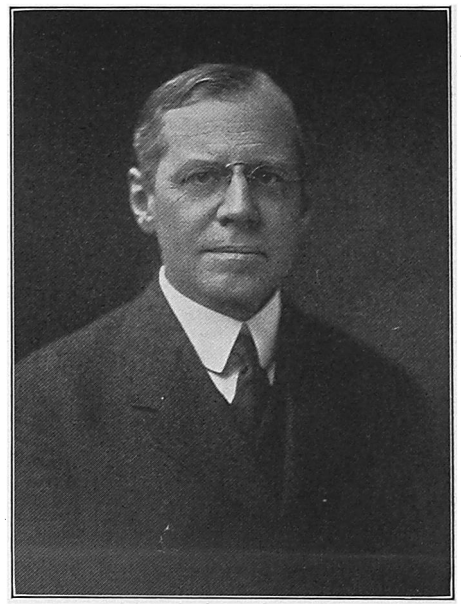
During this month the Taylor Gallery will exhibit paintings and bronzes by W. D. Paddock, after which they will be taken to Buffalo.

A collection of sixty-four works by William M. Chase was placed on exhibition in the Taylor Art Gallery last Monday. A specially interesting part of the exhibition are the "monotypes."

Alice Andrus and Anna P. Oviatt are showing a series of decorative tile works at the Arts and Crafts Exhibition of the Taylor Galleries.

### DETROIT.

Plans have been completed for the proposed art center to cost \$3,000,000, and the work will begin next Spring. The east side of the art center will be occupied by a new Museum building, made necessary by the rapid growth of the collection housed in the present building, which is overcrowded.



WILLIAM HENRY FOX.

### W. H. FOX GOES TO BROOKLYN.

The appointment, by the trustees of the Brooklyn Institute of Arts and Sciences of Mr. Wm. Henry Fox, of Philadelphia, as Curator in Chief of the Museums of the Institute, has been received with approval and gratification everywhere in American art circles. Mr. Fox will bring to his new post—a most responsible and important one—an experience as Sec'y of the Dept. of Fine Arts at the St. Louis Exposition of the International Jury of Awards, at the same exposition on which jury he represented Russia, as Director of the John Herron Art Institute of Indianapolis, and as Sec'y of the U. S. Dept. at the International Art Exposition in Rome at 1911. For his services and the tact and judgment which he displayed there under difficult conditions he received from the Italian government the decoration of the Order of the Crown of Italy. With his fellow American, Joseph Pennell, Mr. Fox served on the Jury of Awards at Rome.

Mr. Fox had been prominently mentioned as the successor of Mr. John E. D. Trask, as Director of the Pa. Acad. of Fine Arts. His appointment to, and acceptance of, the Brooklyn post, has revived interest in, and discussion of, Mr. Trask's successor. Just at present there does not seem to be a likelihood of decision by the trustees, for some little time to come.

Mr. Wm. H. Goodyear, so long associated with the Brooklyn Institute, will remain in the post of Curator of Paintings, which he has so well and ably filled for so long a time.

### PROVIDENCE.

Stacy Tolman is holding a successful exhibition of portrait drawings, in crayon and red chalk, at the Providence Art Club, where the annual Thumb-nail exhibition opened on Tuesday.

Col. H. Anthony Dyer has just concluded an exhibition of his watercolors, done abroad last Summer, in Rochester, N. Y., and is now showing them at the Tilden Thurber Galleries here.

Abigail W. Cooke will open an exhibition of watercolors and oils in her studio in the Fleur de Lys on Wednesday.

Emma A. Parker, the young watercolor painter, and instructor at the School of Design, will be married at Christmas to Carl J. Nordell, the young Boston portrait painter, and will go to that city to live.

William Cushing Loring, the portrait painter, and member of the faculty at the School of Design, who was recently married to Miss Gladys Annette Stone, has returned with his bride from an extended wedding trip.



## WINTER ACADEMY DISPLAY.

(Second Notice.)

Resuming the review of the present Winter Academy display in the Fine Arts Building, begun last week, and which first review was necessarily simply a generic estimate of the exhibition as a whole, it is only fair to say that further study reveals an unexpected number of good canvases, and that while the first verdict passed last week on the display—that it lacked originality, as a rule, in subject and was, therefore, less interesting than usual—may stand, the many good individual works render necessary a visit to the galleries, on the part of lovers of American art who wish to keep abreast of the times.

It is to be feared that the fourth biennial exhibition of modern American pictures at the Corcoran Gallery, Washington, which opened only two days later than the Academy, or on Monday last, and which is the best display of modern American oils—not only that the Corcoran Gallery has yet made, but that has been made in America—had its effect upon the Winter Academy Show. There are several painters represented at Washington by striking works, who are unrepresented in 57 St. this Winter, and still others represented at both displays, who have sent their best works to Washington. It is unfortunate that the two exhibitions should have been held at the same time, and it is fortunate for Philadelphia that the annual Pennsylvania Academy display takes place after the Corcoran.

Mr. Charles Vezin, whose clever protest against my appeal of last week, that "American painters" should "wake up," will be found elsewhere on this page, seems to have misunderstood the motive of this appeal. I did not intend to convey the impression, in my first review of the Winter Academy last week, that the display was dull or uninteresting from any retrogression, in general or even in individual technique, color sense, air or light, but that it was due to the lack of originality or imagination in the choice of subject, and I must respectfully hold to my opinion in this regard. Paul Dougherty, as a refreshing contrast, gives us this year, in place of the foaming surf lashed by the gale, beating upon iron-bound cliffs, the same sea "deeply dark blue" in calm, laving the feet of the same cliffs. In other words, he has changed his theme and struck another note. Would that many other able American painters whom I could name would do likewise.

## Some of the Sculptures.

The sculptors, who this year occupy the South Gallery, make a brave showing and one that is exceptionally creditable. In fact, the sculptors bear off the honors of the exhibition. I would note particularly the splendid "Buffalo" of A. Phinister Proctor, Isidore Konti's fine bronze group, "Dying Melodies" and his "Young Mother," Edith W. Burroughs' beautiful figure of "Fortune," and her child's bust, the graceful and effective "Kneeling Nymph" of A. Picirilli, two portrait busts by the young Italian, S. Cartano, who has ability that promises him a future, Mahonri Young's portrait bust, the beautiful "Memorial Tablet" for the John Herron Institute by Karl Bitter, Evelyn Longman's inspiring figure of "Victory" and her delightful "Peggy," four characteristic, dainty little modern Tanagras by Bessie Potter Vonnob, Charles Grafty's striking and truthful portrait bust of Edward W. Redfield, the speaking and appealing "Portrait Bas Relief" by Herbert Adams, Herman A. MacNeil's original and virile figure "Inspiration," the delicious and naive little figures by A. St. Leger Eberle, "Bath Night," "After the Opera" and "Ragpicker," the clever little animal's of Edward C. Potter, R. Hinton Perry's "Child with Butterfly," Bela Pratt's "Echo" and typical works by Wm. Aitkin, Cyrus E. Dallin, two by the lamented J. Scott Hartley, and the graceful little design for a fountain by E. McCartan, which won the Helen Foster Barnett prize, and was noticed last week.

Praise must again be given to the good

arrangement of the sculptures. In fact, the South Gallery never presented a more attractive appearance.

## In the Vanderbilt Gallery.

The Vanderbilt Gallery, in which the majority of exhibitors would wish their offerings to hang, while it presents no striking features this year, still affords opportunity for an hour or more of pleasant study. Here is Edward Potthast's "Victoria Glacier," a skilful and impressive presentment of mountain scenery, always difficult to point, Ossip Linde's colorful and truthful "Venetian Market," Charles Rosen's low-keyed winter river scene, in gray greens, "The Hanging Branch," E. L. Blumenschein's figure work of three Indians, "Wise Man, Warrior and Youth," which won the Isidor medal, but is too much in the Couse vein, although skilfully painted, to be original.

Near these works hang a typical and pearly gray landscape by L. Ochtman, "June Morning," a delightful work; Lydia F. Emmet's charming study of childhood, "The Garden Girl"; E. L. Henry's quaint and typical colonial historical scene, "A Disturber of the Peace"; Chauncey F. Ryder's landscape, very attractive in its cool gray tone and lovely atmosphere, "Tim Durgin's Island"; and Joseph T. Pearson's fine rich colored decorative scene of wild life, "Fox and Geese"; seen in Pittsburgh and Philadelphia last year. Wm. M. Paxton

er, who excels in the rendering of light and color more than in figure drawing. Henry R. Poore's "The Sea" is stronger than usual and the figures are gracefully posed, with a sense of air and light in the landscape. No American painter could better render the "Ponte Vecchio" than C. C. Cooper—a delightful work. Guy Wiggins has fallen off a little in his attempt to present "New York," while Gardner Symons deservedly holds the place of honor for his striking, if not original, Winter landscape with the familiar bridge.

To E. Irving Couse has been given the Carnegie prize for his typical Indian subject, "Making Pottery." Why doesn't this able painter leave his Indians, for at least one Summer, and give us something new? I must mention Mary Foote's three-quarter length standing portrait of Mrs. Wm. A. Paton for its good drawing, sweet expression and fine color; Wm. Wendt's large and compelling landscape, "The Lake"; A. L. Groll's typical western subject, "The Foot of the Mesa, N. M."; Alice W. Ball's quiet, sincerely painted "Interior"; Wm. M. Chase's solidly and cleverly painted, three-quarter length seated portrait of Mrs. H., which won the Proctor prize; C. W. Hawthorne's half-length portrait of a girl, which picture is less flat than usual, freer in manner and delicious in sentiment.

I have already noticed Paul Dougherty's successful change of scene in his "Storm Quiet"—a calm in place of a gale—and before closing must note Charles Bittering's good figure work, "Waiting"; F. Louis Mora's "Interior with Figures," charming in light and feeling; Carleton Wiggins land-



ON THE HILLSIDE.

By H. M. Walcott.

In Winter Academy Exhibition.

shows a typically clever figure-piece, "Girl and Vase," a beautiful piece of painting, the texture and sheen of the blue silk most skilfully rendered, with lovely light on and expression of the figure. There is an unusually good portrait by Wm. H. Lippincott of "Miss Yvonne Moen" and another good one by Wm. M. Rice. Cullen Yates shows one of his Shawnee, Pa., landscapes, not quite as good as usual, while R. W. Van Boskerck in his "Keene Valley, Adirondacks," has taken a long step forward, and shows a work which recalls his earlier master Wyant, with a touch in the color, of his fellow painter, Gustave Wiegand—a well composed, fine canvas, full of feeling, air and life. The "Gathering Seaweed" of F. A. Bridgman is a far better work than any of his Algerian canvases of recent years, freer in treatment, deeper and richer in color quality, sunny and joyous and full of life. A good example of Jonas Lie, one of W. J. Baer, another of Geo. M. Bruestle, a typically strong portrait by Adelaide Cole Chase, a delightful little landscape by Lewis Cohen, a strong water piece by Carlton T. Chapman, and by far the best picture that Lillian Genth has shown in some time, a full length standing figure of a girl in an old brocaded gown high keyed and beautiful in light, are all most worthy of mention.

To L. D. Vaillant's Italianated Old Master, "In the Thicket," praise must also be given for its color and drawing, while F. C. Jones' "Sisters," reproduced in the Art News last week, is an unusually attractive interior with figures, delicate in color and good in expression. Daniel Garber has a delicate colored, sunny and soft misty landscape in "The Golden West," and Lionel Walden a strong marine in "Moonrise Over the Sea." The nude girl in the sunlit wood of Childe Hassan is more correctly and gracefully drawn than usual with this paint-

scape, "Early Frost"; H. B. Snell's truthful and virile "Chalk Cliff"; M. Jean McLane's remarkable and effective "Girl in Green," already seen in Pittsburgh; John W. Alexander's sweet and tender, decorative "Meadow Flower," which, as ever, will draw the crowd; W. H. Howe's fine landscape, "From Dunes to Sea"; H. S. Hubbell's "Emily and Billy"; E. L. Warner's "Village Church"; and typical and good landscapes by Walter Clark, G. Cimotti, Granville Smith and R. M. Shurtleff, and fine portraits by Ernest Ipsen, I. G. Olinsky, Eugene Speicher and William Thorne.

There is a lovely figure work by Douglas Volk, John C. Johansen's "Village Rider" (which has already ridden through too many exhibitions), a good figure work by F. K. Frieske, and delightful landscapes by John F. Carlson and Gustave Wiegand.

The pictures in the Centre Gallery and the Academy Room must be left until another week for notice.

James B. Townsend.

Eloy Palacios, a Venezuelan sculptor, arrived recently for the purpose of finding American subjects for his work. His works are well known in South American countries. During a visit to Germany years ago he executed busts of the members of the Bavarian royal family.

Percival Rosseau arrived last week, and is to hold his annual exhibition in February at the Knoedler Galleries. He has received several commissions, among which are portraits of several field dogs owned by Mr. Clarence H. Mackay.

## CORRESPONDENCE.

"Wake Up, American Painters!"

Editor, American Art News.

Dear Sir:

In your critique last week of the Winter Academy Exhibition, you say: "Wake up, American painters!"

I do not think American painters are asleep. I think we are more sanely awake than Europe. Eliminate from contemporary European art Rodin and a few others, and what is there left but freaks, and the plagiarists of Rodin and the freaks? Eliminate the same number from American art, and you still have a lusty adolescent. I think we're very wide awake, very versatile, very individual.

But say we are asleep—are we to be awakened by the lark trying for the altitude record, or by the hooting of the owl, the squeak of rats, the chattering of monkeys, the squirming of snakes and vermin?—by the glint of God's daylight filtering through the blind, or by the odor of escaping gas?—by the kiss of our best-beloved, or by the maudlin ravings of a drunken wanton?

If we are asleep, we are dreaming happy dreams; let us not exchange them for maddening nightmares. If we are asleep, it is the refreshing sleep that precedes not death, but great achievement. Let us not exchange it for the delirium now sweeping Europe, the delirium that leads to death.

Yours truly,

Charles Vezin.

New York, Dec. 19, 1912.

## More Kind Words.

Editor AMERICAN ART NEWS,

Dear Sir:

Permit me to thank you for your courtesy in furnishing me with the requested Vienna address.

I doubt if I could have obtained this so quickly by appealing through any other medium, and I count this as still another example of the great usefulness of your publication which I find invaluable.

The AMERICAN ART NEWS has become a great factor in the Art of America and I sincerely wish you every success in your endeavors to further the interest and appreciation for everything pertaining to this great subject.

Again with many thanks,

I am,

Yours very faithfully,

Walter P. Fearon.

Cottier &amp; Co.

New York, Dec. 19, 1912.

## OBITUARY.

Mary E. Tillinghast.

Mary Elizabeth Tillinghast died on Sunday at her home, 3 Washington Square, N. Y. She was born in New York, and studied art in Paris under Carolus Duran and Henner. Since 1882 she had been working in stained glass, and at one time was associated with John La Farge. She received a gold medal at the Chicago Exposition in 1893, and a gold medal and bronze medal at the Cotton States Exposition in 1895.

Among her most important works are a stained-glass portrait of Mrs. James Brown Potter as Charlotte Corday; the Gould window, presented by Mrs. Russell Sage to the Home for Friendless Children in honor of the work of Miss Helen Gould; the Hutton window in Grace Church; "The Revocation of the Edict of Nantes," in the New York Historical Society's building; an astronomical and classical window, "Urania," in the new Allegheny Observatory, the gift of the Misses Smith, of that city, and mural decorations in the café of the Hotel Savoy.

## Niels Hansken.

Nils Hansken, a Norwegian landscape painter, died at Christiania Oct. 12, aged 57. His realistic pictures of Norwegian fjords met with extensive appreciation. He had studied in Düsseldorf, Munich and Berlin.

The death is announced at the age of 54 of M. Jules Defer, Receiver of the Registration Bureau at the Hotel Drouot.

W. J. Aylward received the Beck prize of \$100 for his "Lost Port" at the annual exhibition of the Philadelphia Water Color Club.



**BOSTON.**

The Galleries of R. C. & N. M. Vose, which have recently been removed from their old location at 320 Boylston St.—the building having been taken by the city for the extension of Arlington Street—to 398 Boylston St., where they are temporarily established, have thus early in the season held a number of important exhibitions. Just at present these always attractive galleries are filled with an unusually large and fine assortment of high class pictures of the old and modern schools. The masterpiece of J. H. Jures, "Christ Healing the Sick," continues to attract deserved attention and admiration. In this picture this able painter has surpassed himself in intensity of feeling, dignity of composition, and superbly rich yet harmonious color. The portrait of Laura Johnson, the English actress, entitled "The Rehearsal," by John Lavery, and a delightfully characteristic work, "At the Washtub," by Wm. Orpen, both of which canvases are at present in the Boston Museum, were recently shown in these galleries, as well as in the School of Design Gallery at Providence and the Worcester Museum.

C. Cossoni's decorative groups linger in memory. They are mostly children, several of them studies of gay little girls at dancing school.

Bela Pratt has several of his sculptures at the Copley Gallery; among them a sympathetic and beautiful portrait bust of Mrs. Pratt in bronze. Some of Margaret Pattison's wood-block prints are also to be seen here, and a group of etched portraits by Henry Roth.

P. MACK.

**BALTIMORE.**

Mr. Theodore Marburg, newly appointed Minister to Belgium, has loaned his valuable collection of paintings for public display at the Maryland Institute, without time limitation.

The collection contains many beautiful and important canvases, and is quite varied as to schools, although it covers no very wide period. L'Hermite's "The Vintage" is one of the finest things of the group, and there are a fine Troyon "Landscape with Cattle," an exquisite Daubigny, "The Pool," and Rousseau's "Brook," all characteristic of the respective painters in their best manner, as are also the two Meissonniers, "Napoleon" and "Sketch of a Horse," Roybet's "Cavalier," and Deschamps's "Girl with Violin." There are two works by Rosa Bonheur, "Design for Fan" and "Harvest Time," a curiously unspiritual "Evocation" by Moreau de Tours, and an unusual Alma-Tadema, "Winter."

Other things are Elihu Vedder's "Soul Between Doubt and Faith," Benner's "France Mourning Loss of Alsace," Morlon's "Fishing Boat in Squall," Le Blant's "First Gun at Sumter," Bolton Jones' "Tangier," "Sheep" by Jacque, portraits of Mrs. Marburg and her daughter, Christine Marburg, when a child, and also one of Mr. Marburg himself, by Leon Bonnat, C. Y. Turner's "Coppersmith," "Days That Are No More," "A Puritan" and "Triumph of Manhattan" (study for decoration), and the sketch for a Blashfield decoration in the local Court House.

The collection will be placed on exhibition at the Institute after the holidays.

A print exhibition of high merit is the present special feature at the Peabody Gallery. It is a loan collection comprising examples of both old and modern masters owned by well-known local collectors, and is remarkable for the high quality of the impressions and the number of rare states.

The most notable of the exhibits are those that have the central place in the arrangement, comprising the complete series of 12 woodcut engravings by Durer, known as "The Passion." These are indeed magnificent specimens and are considered fully equal to those in the British Museum. They belong to Gen. Lawrason Riggs.

Other beautiful impressions are Durer's "Melancholia," with copy by Wierix, Rembrandt's "Dr. Faustus" (first state), "Great Jewish Bride" (third state), "Christ Healing the Sick," and the same plate cut in four pieces and retouched by Captain Baillie, Golzius' "Pietà" and Portrait of Gerrit de Jong of Harlem, Etienne de Latour's "Wisdom and Fortitude," "Virtue Victorious" and "Rising Sun," and Ribera's "Dante."

The German "little masters" are well represented by choice plates by the Behans, Altdorfer, Aldegraver and Pencz. The modern things include masterpieces of Meryon, Whistler, Haden, Legros and Zorn. A word of praise is due Mr. Ferdinand Meder of New York, for the excellent judgment and skill he displayed in arranging the show.

W. W. B.

**BUFFALO.**

The holidays apparently make no difference with the attendance or popularity of the Albright Art Gallery, where the Society of Artists' attractive exhibits in the basement divide interest with the splendid collection of textiles from every country where the art of the loom ever flourished, and with the permanent collections of the Fine Arts Academy. Director Sage is planning to rehang some of the gallery's pictures before long, and this will emphasize the importance of the many recent additions acquired during the past year. These are French and American in nationality, and also French-American, as in the case of the exquisite example of the art of Walter Gay. Charles Sprague Pearce is another American long resident in France, and he has for many years been represented in the Gallery by one of his best works.

Other cities have asked for the textile exhibition, and after it leaves Buffalo, Jan. 2, it will go to St. Louis and Chicago. Whether or not its journey can be further prolonged depends largely on the wishes of Messrs. Bacri, of Paris, the owners of most of the fabrics.

The Buffalo Society of Artists is doing wonders for the promotion and progress and proper appreciation of local art. The early days of many a successful painter have been cheered and his success made easier by the practical encouragement given him in the Society of Artists. It is hardly necessary for local artists now to leave the city for study and opportunity for exhibition.

**WASHINGTON.**

The Library of Congress has placed on exhibition a remarkably complete and comprehensive collection of lithographs, mezzotints, stipple engravings, etchings, wood-block prints, and examples of photogravure and photo-colography. The display consists of representations by Camille Fonce, Luigi Kasimir, J. Celos, Bernard B. de Monvel, Allan Osterlind, William Unger and George Senseney.

The American Institute of Architects held its annual convention here last week. The speakers on Tuesday afternoon were Lorado Taft of Chicago, who discussed "Contemporary Tendencies in Sculpture"; A. Phimister Proctor, and Herbert Adams. Among the speakers on Wednesday were Edwin Howland Blashfield and C. Howard Walker.

Gilbert Gaul, a New York artist, has

presented a picture depicting the sinking of the Titanic, to the Butt Fund, which is being raised for the purpose of erecting a memorial to the late Major Butt.

Last Monday an exhibition of water-colors of Panama and vicinity and Nassau, Bahamas, was opened at the artistic and attractive Moore Galleries on 17 St., to continue for two weeks. The works are by William Prettyman, who exhibited this collection last summer at Newport.

A portrait bust of Mr. Henry Lorenz Viereck, by Charles Grafty, has been placed on exhibition in the lower loan room of the Corcoran Gallery. The bust was shown in the Pa. Academy last year.

The Congressional Library has been presented with a set of lithographs by Joseph Pennell, of the Capitol from different viewpoints.

**WASHINGTON IN WESTMINSTER.**

The executive bodies of the American and British committees for the celebration of the 100th anniversary of peace among English Speaking Peoples, in 1913-15, which met in London this week, virtually decided upon a plan to have placed in Westminster Abbey a statue of George Washington, while the British committee also decided on a plan to start a "good will" campaign among the descendants of English people, and to purchase and preserve the ancestral home of Washington, Sulgrave Manor, Northamptonshire.

**LELAND A TRUSTEE.**

Mr. Francis L. Leland has been chosen a trustee of the Metropolitan Museum.

**EUROPEAN ART NOTES.****French Art Budget.**

The Fine Art Budget for 1913 has recently been the subject of discussion in the French Chamber of Deputies. In a general debate a tendency of opinion was expressed in favor of giving prominence to decorative art in any contemplated subsidies.

**Kennard Egyptian Antiquities.**

Through the help of Dr. James Simon, the Berlin merchant, the Egyptian section of the Berlin Museum has acquired a number of important Egyptian antiquities from the collection of H. Martyn Kennard, one of the earliest systematic explorers in that field.

**A "Crucifixion" by Wilhelm.**

The Wallraf-Richartz Museum of Cologne has lately acquired a small "Crucifixion," admitted to be the work of the Cologne artist, Wilhelm. It attracted a great deal of attention at the 1904 Dusseldorf Exhibition.

**Medieval Portraits Found at Rimini.**

Two interesting portraits have been discovered at the Tempio Malatestiano at Rimini, representing Isotta Degli Atti and Sigismondo Malatesta. An inscription was also found there with the date of 1450.

**Statue to Noted Sculptor.**

A committee has been formed to honor the memory of Fremiet, the celebrated French sculptor of animals, by a statue, to be made by Paul Greber. The statue will be placed in the garden of the Museum with which the late artist was connected.

**A Disputed Door.**

A curious suit is reported from Avignon, France. It is brought by an antiquary to obtain possession of the door of the city of Alan, which he had bought. Possession was refused on a prior contract with another party, but

this contention was rejected. At this stage it was discovered that an old agreement existed prohibiting the demolition of any part of the property. This agreement is now being contested, and it is anticipated that the sale to the antiquary will be confirmed.

**Changes of French Art Officials.**

M. Darboux, Secretary of the French Academy of Sciences, and M. Boeswillwald, Professor of the History of French Architecture at the National Fine Art School, have been appointed members of the Superior Council of Fine Art Instruction.

**New Vienna Art Gallery.**

Under the direction of Dr. Otto Fröhlich, hitherto editor of the "International Biography of Art," a new gallery has been opened at Vienna, which is expected to render much service to the cause of art in that city.

On the occasion of its opening, it was already in a position to display a large number of interesting works of old masters, as well as various wood-carvings of the 16th Century.

**Discovery of Frescoes at Berry.**

M. Humbert, of the French Academy of Fine Arts, has reported an important discovery made by him at Berry of a series of frescoes of the 12th and 13th centuries, decorating a small chapel at Brinay. They represent scenes in the lives of Christ and the prophets, as well as some pastoral scenes.

**Monuments of German Art.**

The recently issued report of the German Association for Art and Science, states that explorations at the Carolingian Imperial Palace at Aix-La-Chapelle have been making good progress.

Dr. Habich has gone through a number of medals, while Dr. E. W. Zimmermann and Dr. W. Köhler have treated the subject of Pre-Carolingian and Carolingian miniatures.

**Discovery of Mss. in Egypt.**

At the site of one of the principal Coptic monasteries, that of St. Michel, there has been discovered the complete collection of the library of that institution, which was destroyed in the tenth century. The MSS. were burned for safety, at the approach of Amrou, lieutenant of Omar.

There are 50 volumes containing about 3,000 sheets of parchment, and comprising various books of the old and new testament, as well as other sacred works.

**Fading of Pictures.**

A Commission for the Preservation of Art Monuments has lately been attached to the Saxon Ministry of the Interior. At a recent conference attended by some 50 directors of collections of antiquities, measures were discussed for counteracting the effects of injurious conditions to which such works were exposed, including the fading of pictures and tapestries. This was in part attributed to the insufficient ventilation of museums and art galleries.

**Königsberg Art Hall.**

On Feb. 5 next the new Art Hall at Königsberg (Germany), will be inaugurated. An exhibition in memory of the year 1813 will be connected with the new institution.

The recent Eugen Bracht exhibition at Darmstadt, containing nearly 400 specimens of that artist's works, met with exceptional success; 127 works having been told.

## AUCTION HELD IN PARIS.

## Comte de La Ferrière Sale.

This great sale is over. The two first sessions made a total of 198,955 frs. The grand total was 713,849 frs. Many of the most important objects were sold the first day, but there were still plenty left for the other sessions.

In the second session the faïences and porcelains (Chinese) were sold. There was nothing remarkable in the Chinas, Delfts, and Compagnie des Indes pieces. Two Lorraine faïences fetched big prices, a flower vase 4,900 frs. and a little bust 8,800 frs.

Among the old French faïences an old fountain in Moustiers fetched 500 frs. The Sèvres were a good and agreeable lot. A suit of twenty-four plates fetched 2,200 frs., another set 1,800 frs., and a third, of eighteen plates, 920 frs. A pretty breakfast service by Evans fetched 4,500 frs., and two flower vases 3,250 frs.

In the last session the tapestries were dispersed. There was such a crowd that many amateurs gave up the fight and went away, but all the same big prices were paid. The drawing room suite in Aubosson fetched only 62,000 frs. A "secrétaire" by Boudin brought 13,500 frs. As for the four Gobelin tapestries of the "Daphnis and Chloé" suite, they brought, as you have already learned by cable, about 200,000 frs. Messrs. Hamburger bought one for 34,600 frs. Mr. Guérault two at respectively 40,500 and 62,500 frs., while the fourth, "Le Songe de Lamon," brought 71,000 frs.

The collection of old faïences owned by M. Marius Bernard, was dispersed at the Hotel Drouot this week. The most important pieces came from the Southern French manufacturers at Marseilles, Moustiers, etc.

The Marseilles faïences are remarkable. There is a very rare big plate representing "Hercule combattant l'Hydre de Lerne," the decoration blue and the piece signed "Fay. A-Saint-Jean-du-Désert Viry." From the same manufactory there is a pair of vases, very well decorated and in good condition. A group of the "Vierge et de l'Enfant Jésus" is a good example of the workmanship of the Marseille Fauchier manufactory. A plate monochrome blue from Marseille le Roy, is unique, bearing the stamp of this manufactory. Another plate of the same house of the "Camargo" style is very pretty and curious.

A pair of vases, decorated with fishes and flowers on a red background is a remarkable specimen. A round plate of the Roberts' works decorated after Watteau, of the "à la flèche" style is quite rare; and another big plate of oblong shape was certainly decorated by a distinguished artist of the time.

As for the Moustiers pieces there is a lot of big plates of all shapes and decorated in the style of Tempesta and Bérain. A beautiful box, monochrome blue, and bearing the crest of the Carmejane de Pierredon family is considered unique. Two powder boxes with polychrome decoration by Oléry and Laugier are splendid pieces.

Of the Goult manufactory there are two very rare plates of yellow decoration and blue framing. Some groups from Niederwiler are remarkable. There are some fine plates of polychrome blue from Rouen and some rare specimens from Alcora, also some of the Delft manufactures polychrome and gilded; and a big Hispano-Mauresque plate. The best pieces and the rarest are, however, from the Marseilles manufactory.

There is also some China from the Roberts' works, of which a pair of big vases are the most beautiful and rare examples.

## HENRI ROUART SALE.

Part II of the Henri Rouart collection comprising pastels, watercolors and drawings was sold at the Manzi-Joyant Galleries, Paris, Dec. 16-18 inclusive. High prices ruled again as in the case of the pictures.

At Monday's session \$108,189 was realized. M. Chialiva, who recently returned from America, was believed to buy for some American interests. He captured, after a bidding duel, a pastel by Degas, "At the Milliners," for \$16,400.

The highest prices of the day were brought by the eight pastels of Degas, which totalled \$61,940.

The more important pictures sold, with artist, title, buyers' names, when obtainable, and price obtained, follow:

Degas, "At the Cafe Concert," Durand-Ruel.	\$10,020
Degas, "Mme. X."	5,800
Degas, "Dancer Leaving Her Dressing Room"	6,200
Degas, "In the Wings"	6,200
Degas, "Dancer Resting"	6,400
Degas, "A Dancer"	7,400
Daumier, "The Fair Grounds," Rouart Family	9,000
Mary Cassatt, "Young Girl Holding a Child"	2,000
Delacroix, "Greek Officers," Durand-Ruel.	1,105
Corot, "Chartres Cathedral"	1,240
Corot, "A Nude Female"	1,700

At Tuesday's session, Mr. Chialiva was again a large buyer. His purchases included eight Millet's and two Prud'hons.

Pictures, prices, etc., follow:

Millet, "Bouquet of Daisies," M. Lerolle.	\$6,400
Millet, "Two Shepherdesses Warming Themselves," Durand-Ruel	3,900
Millet, "Phoebus and Boreas"	3,220
Millet, "The Road Mender," M. Knoedler	1,820
Millet, "Entrance to Forest of Barbizon," Louvre	2,040
Millet, "Peasant Woman Reclining Against Hay Stack," Louvre.	1,520
Millet, "Landscape with Trees," Louvre.	940
Prud'hon, "The Soul Bursting Its Bonds," Mr. Chialiva	3,120
Prud'hon, "Winged Female Figure," Mr. Chialiva	3,020
Rousseau, "The Great Oak"	1,100
Puvis de Chavannes, "Nude Figure"	920

The Sale closed on Wednesday with a grand total of \$1,243,200, which includes the buyers' 10 per cent charge. Mr. Chialiva was again prominent as a large buyer.

Pictures, prices, etc., follow:

Ingres, "Portrait of M. Alaux"	\$2,000
Ingres, "Dream of Ossian"	320
Ingres, "Oedipus"	340
Delacroix, "Massacre of Scio"	520
Fautin La Tour, "Diana"	400
Goya, "Two Sketches"	370

## FRANK FOWLER SALE.

Paintings and pastels left in the studio of Frank Fowler at his death in Aug., 1910, were sold at the Anderson Galleries, Dec. 16. The portrait of Wm. Dean Howells went to the Grolier Club for \$225. Mr. George Ainslie paid \$35 for the portrait of Samuel J. Tilden. The Holland galleries paid \$125 for the "Lady in White." "White Lilies" went to Mr. P. Fletcher for \$100 and Mr. C. Harris gave \$210 for the portrait of John Bigelow, probably for the Brook Club.

## OLD MASTERS SOLD.

A collection of old masters was sold at Christie's, Dec. 13. A portrait of a man in a dark brown suit, holding a gun, from the collection of Lane of Litchfield, of the Rembrandt School, and probably the work of De Koninck, went to Lewis & Simmons for \$6,562. Other works sold were as follows:

J. Highmore, "Mrs. Elizabeth Hervey," Asher Wertheimer	\$3,150
Beechey, "Duchess of Gloucester," Asher Wertheimer	3,150
Canaletto, "Doge's Palace at Venice with Prison and Library," Asher Wertheimer	3,150
Cuyp, "Portrait of a Girl," Asher Wertheimer	2,100
Lancet, "Mischiefs," Agnew	4,410
Romney, "Portrait of O'Connor," Agnew	3,780
Van der Heyden (School of), "Primitive," Dowdeswell	1,785

## ENGRAVINGS SOLD.

A collection of fine engravings was sold on Tuesday at Sotheby's, London. "The Gower Family," by J. R. Smith, after Romney, brought \$1,050. Cosway's "Lords George and Charles Spencer," by W. Whiston Barney, brought \$1,025; "Woman Plucking a Fowl," by R. Houston, after Rembrandt, \$370; "Portrait Old Lady," by C. Hodges, after Rembrandt, \$460; "Henry Laurens, President American Congress, 1778," by V. Green, after J. S. Copley, \$280; bought by Mr. Frank Sabin. "A Ghost," by Schiavonetti, after R. Westall; "The Mask," by the same, after Sir Joshua Reynolds, \$645; "L'Agreeable Neglige," by J. F. Janinet, after Baudouin; "Le Reunion des Plaisirs," after Le Clere; "Compagne de Pomone," after the same, and "L'Amiable Paysanne," after St. Quentin, set of four, \$445.

## AMERICAN PORTRAITS SOLD.

The cable brings the news of the sale at auction in London on Wednesday last of Mason Chamberlain's full length portrait of Benjamin Franklin for \$14,000, to Mr. Asher Wertheimer, a copy of which is owned by Harvard College; a bust portrait of Washington, attributed to Gilbert Stuart, to a Mr. W. Harris, acting for a titled Englishman, probably Lord Rosebery, for \$2,100; one of Benjamin West, by G. S. Newton, to Mr. T. Permain for \$1,100, and portraits of Daniel Webster, Abbott Lawrence, John L. Motley, Vice-President G. B. Dallas, President Van Buren, Edward Everett and Louis McLane—all to a Mr. Parsons for small figures—ranging from \$105 for the Webster portrait, to \$37 for that of President Van Buren.

Mr. Harris stated that his client, for whom he secured the attributed Stuart Washington, and who now owns a Stuart Washington, he had supposed was the missing fourth original—is now convinced that the one he has now bought is the "simon pure article."

## "DEUTSCHE KUNST UND DEKORATION."

At the outset of its sixteenth year, this typical German art journal is as fresh and attractive as ever, under the guidance of its able editor, Court Councillor Alexander Koch, of Darmstadt. A perusal of the October and November issues amply justifies the appreciation it enjoys both at home and abroad.

In view of the recent celebration by Eugen Bracht of Darmstadt, of his seventieth birthday, the "Free Union of Darmstadt Artists" has celebrated its occasion by a comprehensive exhibition of the painter's works, including about four hundred numbers. Some of the most noteworthy of these have been reproduced by the journal named. Bracht, although not a native of Darmstadt, passed a great part of his youth in that artistic centre; hence the recognition of his talent expressed by the above-named exhibition.

In "Oaks at the Sea Shore," the effects of light and shade have been successfully brought out, while the snow-clad peaks of the Weisshorn contrast striking with the dark foreground of rock.

Marine subjects are represented by "Oaks at the Seashore," with its striking effects of light and shade, and "On the Coast of Rugen." Mountain scenery is depicted in the reproduction of the Weisshorn range, with its contrast of snow-clad peaks and rocks; while various landscape effects are shown in "Provencal Spring," "The Heath-Shepherd," "Alleys of Chestnuts and Poplars," "Moon Rising Over the Woods," "Zwingenberg" and "Woodland Meadow After Rain." One of the most remarkable numbers is "Jerusalem, the City Built on a Hill" in which the topography of the holy city is effectively depicted.

It seems remarkable that such a gifted and prolific artist has not been more prominently known in America as a representative of the modern German school. The highly artistic reproduction of the salient features of this exhibition will do much to enhance Bracht's popularity, both in Europe and here.

In another article, on the "Great Berlin Art Exhibition," some of its leading features are depicted. Attention is arrested by two characteristic pictures of fencing masters, by Heinrich Knirr of Munich, as well as a village choir embodying "Breton Types," in which there is a marked contrast of youthful and old faces. A disquisition on the principles of picture collecting follows:

The works of Valentin de Zubiaurre, of Madrid, are next passed in review, and are notable for their treatment of domestic scenes, such as "Returning From Market," and of various national Spanish types, and displaying the characteristics of this painter's art.

In a fully illustrated article the exterior and interior features of the "House of Herr A. Krawehl, of Essen, are reproduced, illustrating the designs of Professor A. Niemeyer of Munich. In these 45 high class illustrations, the present situation and tendency of German decorative art are fully demonstrated.

The recent exhibition at the Austrian Museum for Art and Industry, Vienna, was largely devoted to ceramic decoration and toys, as well as glass, ornamental metal-work, leather goods and costumes, all of which sections are illustrated.

Nor is the November issue less interesting and varied. It opens with a reproduction of the chief pictures at the Munich "Glass Palace Exhibition," including "An Autumn Day," by Anton Müllerwischin and "A View on Ammer Lake" by Albert Koenig, with remarkable contrasts of light and shade.

Characteristic pictures of "A Peasant Woman" and "The Country Host" impart variety to the selection. A review of the collection of Curt Hermann of Berlin (himself likewise a painter) is accompanied by illustrations of some of its chief features, including "A Breton Landscape" by Paul Gauguin; "Peasants' Houses" and "A Cornfield" by Vincent Van Gogh; as well as a number of views of the interior of the collector's house.

"Impressionism and the Culture of the Present Day" forms the subject of an interesting article.

While decorative features are prominent in the scope of this interesting journal, its other purely artistic aims render it a welcome addition to the circle of art journals. The execution of the illustrations is of a high order of merit and, being printed on a superior quality of paper, the journal is at once attractive and interesting.

## The Bismarck Monument.

In spite of the disputes evoked by the proposition of a Bismarck monument at Bingerbrück, it is now reputed that the memorial will be nearly if not quite completed by April 1, 1915, the centenary of the birth of Bismarck. Its expense will have amounted to millions of marks. Wilhelm Kreis and Hugo Lederer, the successful competitors have been exhibiting there new designs at Mayence.

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AND RENAISSANCE ART**NEW MONTREAL GALLERY**

Loan Exhibition of Important Old Masters.

A milestone in the history of art in Canada was passed Dec. 9 when the Duke of Connaught opened the new Art Gallery here with the finest loan collection ever gathered together in the country. The gallery and site, costing altogether about \$600,000, are due entirely to private subscriptions and it reflects great credit upon the public spirit and the generosity of the citizens of Montreal that such a fine home is now provided for works of art of all sorts.

The plans for the new gallery were drawn by Messrs. Maxwell of Montreal and the work was carried out by Messrs. Fuller of New York. The exterior is of white Vermont marble and the four Ionic columns are said to be the largest ever quarried in America. The style is coldly classical in its severity and the casual stroller along the street who comes upon it unexpectedly with the glow of the setting sun beyond it, is struck by its purity and beauty. Although not a very large gallery it is unsurpassed anywhere in charm and suitability. The Museum of Fine Arts in Boston has furnished many suggestions, but the Montreal Gallery while not, of course, nearly so large gives an even greater impression of spaciousness and dignity inside. The top floor of the gallery is taken

from Sir Wm. Van Horne's great collection. There are in all six Rembrandts, one being the portrait of the artist's wife.

The main gallery is devoted chiefly to English art and the place of honor is given to a charming child's portrait by Reynolds, called "Lady Ann Fitzpatrick as Sylvia." The exquisite coloring of this canvas and the lifelike presentation of the mischievous little maiden combine to form a picture which brings a thrill of joy to the heart. The two other Reynolds are also most pleasing. Raeburn is presented by six canvases varying in merit. One of the best is "Miss Somerset" which shows us this painter whose works have risen to extraordinary prominence at his most inspired moment. There are six Romneys, comprising the splendid canvas, "The Duchess of Gordon and Her Son," owned by Sir William Van Horne. Lawrence is represented by two portraits, a fine one of the Duke of Wellington belonging to Mr. Morrice, and "Lady Grosvenor" belonging to Mr. H. V. Meredith. In the same gallery is Constable's famous "Salisbury Cathedral," the property of Mr. R. B. Angus.

This exhibition would be well worth visiting simply to see the most lovely Turner ever exhibited in Montreal, "The Dogana and S. Maria della Sa-



MONTREAL'S NEW ART MUSEUM.

up with the various rooms for the art classes which are carried on under the supervision of Mr. Brymer, President R. C. A. There is also a large lecture hall in the rear of the building and the numerous necessary offices are scattered about, including a reading room where all the current magazines, especially art publications, are to be found.

The Loan Collection with which the new gallery was opened is a marvelous revelation of the art treasures owned in Montreal. Comprising less than two hundred canvases it would be idle to speculate as to the total value, but it must run up into several millions. The place of honor is given to Mr. James Ross's splendid Rubens which hangs in the exhibition gallery facing the visitor as he ascends the grand staircase. This glowing canvas, "Lot leaving Sodom with his Daughters," shows us the great master at his best. It is said the owner paid something slightly less than half a million for it and it is certainly a wonderful addition to the art treasures of the Dominion. To the right of it is a fine Franz Hals from Lady Drummond's collection and on the left a superb Rembrandt also the property of Mr. Ross. Next to this is a fine Zurbaran, which belongs to Sir William Van Horne. In the same hall is a Van Der Helst, two more Franz Hals (secured from Mr. H. Van Slochem) and examples of Murillo and El Greco, all superior works

lute." This is a vision of Venetian beauty from which it is difficult to tear oneself away. The three other Turners are interesting but not nearly as beautiful. Hoppner is seen at his best in two beautiful portraits, one being the much engraved "Countess of Waldegrave" owned by Sir William Van Horne. There is also an excellent example of Gainsborough from the collection of Mr. Angus. An effort has been made in this exhibition to give prominence to the British school, but there are also many excellent French works. There is a delightful Greuze, "Mme. Mercier," and a beautiful little Fantin-Latour. There is also a very large and important Daubigny from Lady Drummond's collection and a number of characteristic Monticellis. The Dutch school, so highly favored by Montreal collectors, is very well represented. There are no fewer than six canvases by Matthew Maris, the same number by his brother James and two by Wilhelm, forming a large and exceedingly interesting collection of the work of this gifted family. There are some beautiful Mauves and a small Tholen, owned by Dr. Gardiner, which is one of the gems of the exhibition. A fine Israel comes from Lady Drummond's collection, depicting an old man amusing a little fair-haired child. From the same collection come some large and important Corots and from other smaller collections, equally beautiful.

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The American school is represented by Innesses and two by A. Ryder. It is impossible in this limited space to refer to all the pictures. A number of most important ones, including a Botticelli and a Canaletto, have not even been touched upon. Taken altogether it forms a wonderful exhibition, all the more wonderful as the art treasures of Montreal are, so to speak, only tapped and other exhibitions are promised the public from the remaining treasures.

Agnes Chesley.



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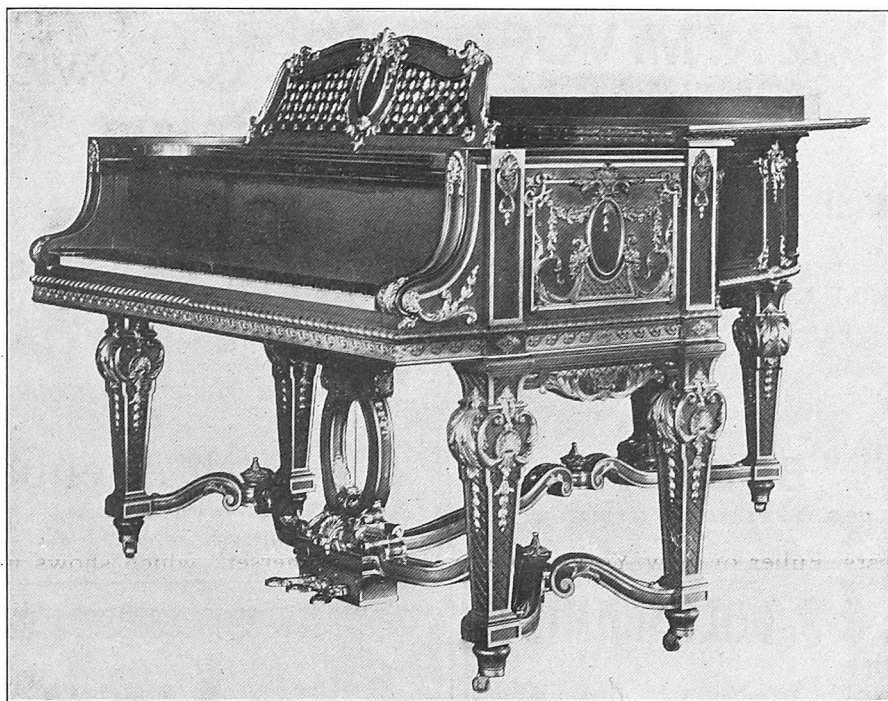
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## AROUND THE GALLERIES.

Mr. I. Simmons sailed on the Mauretania on Tuesday for London to spend the holidays with his family. On his return on the Lusitania, Jan. 10, he will bring with him several interesting old masters.

Mr. René Gimpel, accompanied by Mrs. Gimpel (née Florence Duvén) will arrive early next month.

Mr. Jacques Seligmann is due to arrive on the Provence today.

An exhibition of portraits by the French portraitist, M. Caro-Delvaile, will be held at the E. Gimpel & Wildenstein Galleries, 636 Fifth Ave., during January. The artist is now in Boston painting portraits of prominent society people; on his return to New York he will execute some portrait commissions. These may be shown in his forthcoming exhibition.

Artistic novelties suitable for Christmas and birthday gifts are shown at the establishment of Mr. E. Dreyfous, 582 Fifth Ave. There are attractive opera bags of old brocade, handbags and writing sets of leather, etc.; also beautiful objects carved in jade and other hard stones.

The Ralston Galleries, 567 Fifth Ave., are showing in their window an interesting portrait of a "modern Madonna," by A. Muller-Ury.

An interesting exhibition of the complete set of etchings by Hedley Fitton is attracting deserved attention at the galleries of Mr. C. W. Kraushaar, 260 Fifth Ave. The set numbers thirty-nine etchings dating from 1903 to 1912, inclusive, and includes his famous etching of

"The Rose Window of Notre Dame, Paris."

The Graff Galleries, 19 East 33 St., are showing a collection of etchings by Sir Seymour Haden through Dec. 28.

Steinway & Sons, 109 East 14 St., have added to their stock of "period" pianos in their art rooms, a fine example, reproduced on this page, with Louis XIV ornamentation and Vernis Martin's treatment of the case in soft green and antique gold.

Other characteristic designs are shown in Empire, Louis XV and XVI, Sheraton and Adams pianos, which lend themselves as artistic accessories to rooms of corresponding decoration in place of the stereotype ebony instruments of former years.

## ART FRAUD IN ROME.

A special cable from Rome tells of a bogus Ruysdael, discovered in the Borgheze Gallery last week. In consequence of the incident, Italian art circles are suffering from a "fake" scare, and are casting doubt on almost every one of the Government's new acquisitions. Several "experts" go so far as to say that there are many more spurious works in the gallery.

## TURKISH RUGS SCARCE.

Mr. Emil Sauer, American Consul at Bagdad, reports that the exports of Turkish rugs have diminished considerably owing to the closing of the trade route between Bagdad and Kermanshah, and the failure of Persian pilgrims to make their annual visit to Bagdad. These pilgrims furnish the greatest source of the supply of rare rugs that find their way to America.

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